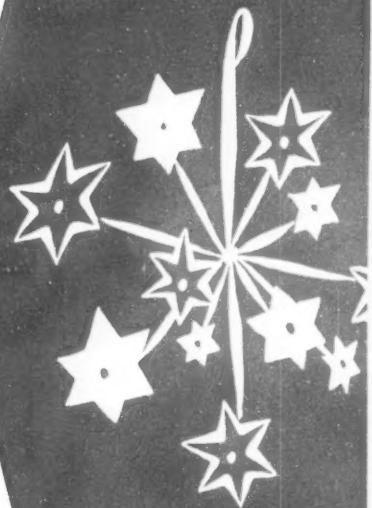
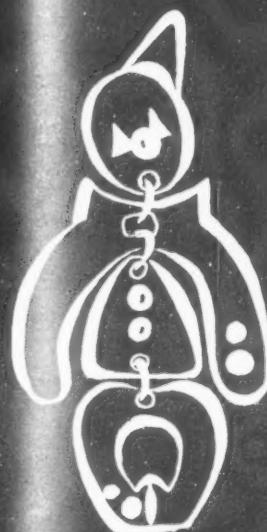


# Ceramics MONTHLY

NOVEMBER 1955 • 50¢



How-to's for the Holidays

LIBRARY  
UNIVERSITY OF IDAHO

751 5  
63-

# BOOKS make wonderful GIFTS for CHRISTMAS

Every ceramist will enjoy a ceramic book. Whether it's for specific instruction, reference, or just general reading, you can find it in the CM Book List. Each title is carefully selected, and sold on a Money Back Guarantee.

Make your gift selections now! You'll have your Christmas shopping done early—and we'll have the books on their way to you before the heavy Holiday mail.

## MORE BOOKS AVAILABLE

Write for your free copy of the Complete List of Ceramic Books available from the CM Book Department.

### ENAMELING: PRINCIPLES & PRACTICE Kenneth F. Bates

A practical guide for the beginning student and an authoritative reference for the craftsman. Covers all phases of the art of enameling. Profusely illustrated; plates in color. Price \$3.95



### MAKING POTTERY FOR PROFIT Cole and Starr

How to make pottery pay. What to make, how to make it, how to price, how to merchandise. Has many ideas for new and original products. Hard bound. \$2.95



### HANDBOOK OF DESIGNS AND DEVICES Clarence Hornung

Basic designs and variations include the circle, line, scroll, curvilinear, fret, shield, and many others. 1836 sketches, 240 pages, 5" x 8", paper bound. \$1.90



### DESIGN FOR ARTISTS AND CRAFTSMEN Lewis Welchesonk

One of the best books on design, it will prove invaluable to pottery and sculpture enthusiasts as well as decorators. Covered in careful detail are geometric form, flower and plant form, bird and animal form, human form, and man-made form. The 1280 illustrations include about 400 flower and animal motifs readily adaptable to pottery. 207 pages, oversize format, cloth bound. \$4.95



### MARIA: THE POTTER OF SAN ILDEFONSO Alice Marriott

The story of Maria Martinez, who revived the ancient Pueblo craft of pottery making and has become a legend in her own lifetime. A unique biography, skillfully told. Many accurate drawings of actual pieces of pottery. Contains 294 pages; 25 illustrations. \$3.75



**THE COMPLETE  
BOOK OF  
POTTERY MAKING**  
John B. Kenny  
All of the most popular pottery making techniques. Step-by-step photo lessons. Clays, glazes, bodies, firing, plaster, etc. Large format (7" x 10"), 242 pages, more than 500 photos and drawings. \$7.50

### DECORATIVE DESIGNS FOR CRAFT AND HOBBY Frances Johnson

A designer and potter, the author presents 350 designs, many in full size, with suggestions for proper colors. Many Pennsylvania Dutch designs included. Oversize format (10" x 13"), 72 pages, paper bound. \$3.00



### CHINA DECORATION Kathleen Mann

This book is a simple guide to the china decorating art. Many illustrated examples of modern designs. A very helpful book for the china painter. Hard bound. \$2.50



### A POTTER'S BOOK Bernard Leach

The famed Mr. Leach's book is the outcome of 25 years' work in the Far East and England. It deals with four types of pottery: Japanese raku, English slipware, stoneware, and Oriental porcelain. Considerable basic information is between these covers. Well illustrated. \$6.00

### CHINA PAINTING Nettie E. Pillet

A small but useful book offering basic instruction for the beginning china painter and a reference source for the teacher of the art. Step-by-step procedures for painting overglaze decoration on artwork and dinnerware. 159 pages; hard bound. 8 1/4" x 5 1/2" format. \$4.25



### A MANUAL OF HISTORIC ORNAMENT Richard Glazier

An authoritative text illustrated with 700 sketches and plates in full color showing examples from Byzantium, China, France, Pompeii, Persia and many others. Extensive bibliography and detailed index included. 6" x 9 1/2" format, 184 pages, cloth bound. \$3.50



Ceramics Monthly  
4175 N. High St.  
Columbus, Ohio

We Pay Postage

Please send me the following books:

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----</



*The Finest ... Safest*  
**KILNS**  
*on the*  
*Market!*



**UL APPROVED**  
FOR YOUR PROTECTION!

Ask your local Electric Company or Fire Insurance Company about the importance of UL approval on any electric appliance. Others claim that wire and switches are UL approved, but their kilns are not!



20 feature-packed models from which to choose . . . all quality constructed . . . all popularly priced. Only in a DYNAKILN will you find DYNAGLOW PORCELAIN ELEMENT HOLDERS . . . PILOT LIGHT . . . 4 WAY SWITCH . . . 2 PEEP HOLES . . . TOP QUALITY CONSTRUCTION. They're good looking, and they're unconditionally guaranteed!



**MODEL E 49**  
Chamber:  
4" x 8½" x 8¼"

**\$68.00**

Plus \$2.00  
crating chg.

**A New, High Quality  
ENAMELING KILN**

Never before have there been so many features . . . so much quality built into a kiln at such a price. It has a PYROMETER for visual temperature reading, an INPUT CONTROL SWITCH, GRAVITY DOOR — COUNTER WEIGHTED, PILOT LIGHT, DYNAGLOW PORCELAIN ELEMENT HOLDERS, and it's attractive . . . Plug it in anywhere!

## ENAMELING KILNS

**DELIVERED  
ANYWHERE  
IN THE  
UNITED STATES**

- NO HIDDEN COSTS!
- NO SHIPPING CHARGES!
- NO CRATING CHARGES!
- ALL RISK INSURANCE INCLUDED IN PRICE!

**QUALITY BUILT  
THROUGHOUT**

**DOOR**

Hinged to open upward — easy to insert and remove pieces

**CASE**

All-steel  
welded construction

**INTERIOR**

Made of finest  
insulating firebrick

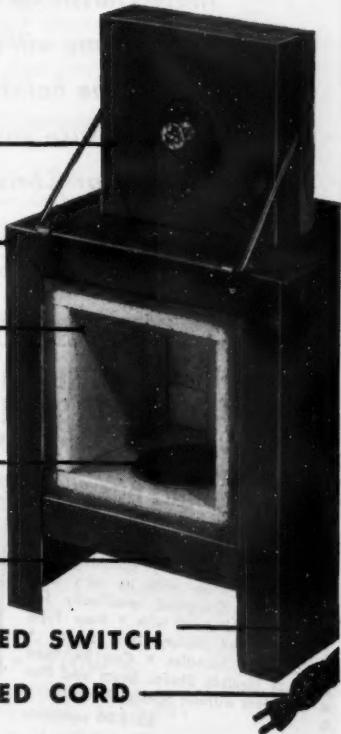
**ELEMENTS**

Completely enclosed — give out true enameling heat — not radiation temperature — danger of shock eliminated

**HEAT  
RESISTANT  
PAINT**

**"UL" APPROVED SWITCH**

**"UL" APPROVED CORD**



**Larger MODEL (E66) AVAILABLE**

CHAMBER SIZE: 6" x 6" x 6"

Price . . . DELIVERED ANYWHERE IN U.S.A. **Only \$2700**

**WRITE FOR LITERATURE**

**L & L**

DEALER INQUIRIES INVITED

Electric Kilns  
Manufacturing Co.  
Chester 11, Pa.

★  
XMAS  
CHEERERS

★  
6" HIGH



*these Christmas Cheerers  
in your home will add to the  
spirit of the holiday season  
—make sure you have a  
pair for Christmas.*

ORDER YOURS EARLY

**GREAT DOUBLE FEATURE FOR  
YOUR ARTS & CRAFTS SHOP!**

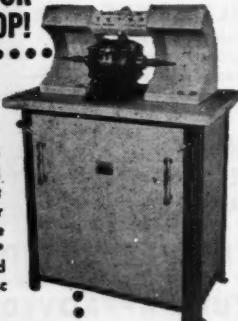
**"GONE WITH THE  
POLISHING DUST"**

**starring New CRAFTOOL POLISHING  
MACHINE AND DUST COLLECTOR**

A complete jewelry polishing and  
grinding shop with its own dust  
collector. Designed specifically for  
the school shop, with • New Type  
Illuminated Safety Dust Hoods • Can Be Used  
Tapered Spindles • Can Be Used  
with Flexible Shafts, Drum and Disc  
Sanders without Special Adaptors.

\$275.00 complete

also...



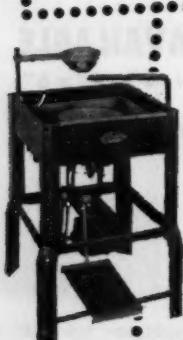
**"CREATIVE CERAMICS  
FOR EVERYONE"**

**starring CRAFTOOL ELECTRIC VARIABLE  
SPEED WHEEL**

A sturdy steel full-size floor model  
potter's wheel... smooth running, high-  
ly sensitive and versatile... at an un-  
usually moderate price. Fully equipped  
with • 10" Reversible Throw Head •  
Adjustable Arm Rest • Removable Plastic  
Tray and Water Pad • Foot Control for  
30 to 160 RPM Speed.

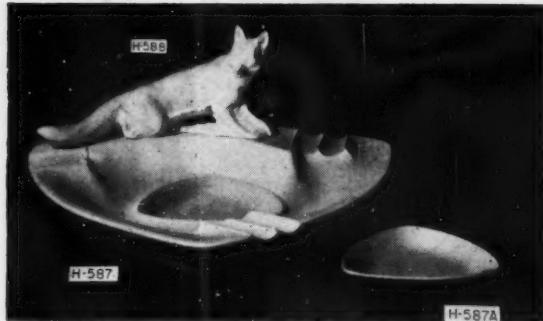
ONLY \$98.50 complete less motor

Send for complete catalog of  
Ceramic and Arts & Crafts Equipment



**CRAFTOOLS, INC.**

Dept. CM, 401 Broadway, N.Y. 13, N.Y.



## **Unusual . . . ASHTRAY**

This unusual ashtray, a decorative piece in itself, combines beauty and usefulness. Individual ashtrays fit in center and top shown may be replaced with a variety of other molds.

H-587, Large Ashtray, H-587A, Individual Ashtrays, H-588, Fox.

Ask for our FREE Catalog!  
Look for the Dutch Kids,  
our registered Trade Mark.  
This is your assurance of a  
genuine Holland Mold.

Join the National Ceramic Hobby Association



**Holland  
Mold Shop**

1040 PENNSYLVANIA AV. TRENTON N.J. EX 2-7032

# **Wholesale Only!**

By January 1, 1956 the famous line of Ward's  
glazes will be available through local distribu-  
tors.

If your favorite studio isn't stocked up, let us  
know.

## **S. PAUL WARD, INC.**

*"The Ceramic Wholesaler of the West"*

601 MISSION STREET

SOUTH PASADENA, CALIFORNIA

Tels: SYcamore 9-2131 — PYramid 1-2552

# Ceramics MONTHLY

Volume 3, Number 11

NOVEMBER • 1955

50 cents per copy

## in this issue

★ articles of Special Interest  
for the Holiday Season

Letters .....	6
Itinerary .....	8
Suggestions from Our Readers .....	10
*3-D Christmas Ornaments by Käthe Berl .....	13
Sculpture: The Human Angle by Edris Eckhardt .....	16
Britain: The Leach Pottery by K. L. Boynton .....	18
*Napkin Rings by Phil Allen .....	20
*Ceramic Jewelry Adventures by Marion Sawhill .....	21
Overglaze: On Decorating Glass by Zena Holst .....	23
*Briefs: A Set of Santas .....	24
* Mold Collars Make Bells .....	25
* Decorative Candle Holders .....	27
Answers to Questions conducted by Ken Smith .....	29
Ceram-Activities .....	34
State Directory: Where to Buy Supplies .....	35
Advertisers Index .....	36

Editor: Louis G. Farber  
Business Manager: Spencer L. Davis  
Associate Editor: Mary Elliott  
Editorial Associate: Thomas Sellers  
Art Director: Robert L. Creager

Advisory Editors:  
Carlton Atherton; J. Sheldon Carey; John B. Kenny

Special Contributors: Henry Bollman; Edris Eckhardt; Zena S. Holst; Jean O'Hara; Dorothy Perkins; Jo Rebert; Kenneth E. Smith

Cover by Robert L. Creager

Ceramics Monthly is published each month at the Lawhead Press, Inc., Athens, Ohio, by Professional Publications, Inc., S. L. Davis, Pres. and Treas.; L. G. Farber, V. Pres.; P. S. Emery, Secy.

SUBSCRIPTION PRICE in U.S.A. and Possessions: one year, \$4; two years, \$7; three years, \$9. Canada and Pan Am. add 50 cents a year; foreign, add \$1 a year. Current issues, 50¢; back issues, 60¢.

ALL CORRESPONDENCE (advertising, subscriptions, editorial) should be sent to the editorial offices at 4175 N. High St., Columbus 14, Ohio. Entered as second-class matter at the post office at Athens, Ohio, as granted under Authority of the Act of March 3, 1879.

Copyright 1955 by Professional Publications, Inc. All rights reserved.

## Re-Ward's 3 NEW PRODUCTS

The "Quality" name in ceramic colors proudly introduces . . .

"ONE STROKE  
—ONE COAT"

### SUPER-1-STROKE

1/2 oz.—45c

Re-Ward's Super-1-Stroke is a one stroke highly concentrated ceramic color formula to be used as an underglaze, shading or blending.

#### 25 Beautiful Colors

- Flesh • Yellow Orange • Camel-Tan
- Pink • Red-Brown • Choc. Brown
- Red • Lavender • Purple
- Baby Blue • Blue-Green
- Gray • Chartreuse •
- White • Jet Black, etc.

A Genuine Dull Matte Glaze (not satin)

### DUL-MAT GLAZE

4 oz.—75c

For rich and dramatic finishes, nothing beats the true dull matte quality of Re-Ward's DUL-MAT.

#### 13 Colors—Medium Pink • Light Blue

- Medium Yellow • Chartreuse •
- Turq. Blue • Med. Green • Blue-Green • Wedgewood Blue •
- Light Brown • Dk. Brown
- Med. Gray • Congo Black and White Crackle

### RE - WARD'S

Portfolio of  
DESIGNS AND PATTERNS

\$1 10 sheets of patterns and designs in each set. Complete with color suggestions. A truly great value and a great collection

#### 10 DIFFERENT SETS

FLOWERS and FERNS — AZTEC & PRIMITIVE — FRUITS & VEG. — LEAVES — FEATHERED FRIENDS — AQUARIUM LIFE — ANIMAL LIFE — DESERT & WESTERN FLOWER FLOWER STUDIES — AMERICAN INDIAN



**Re-Ward**  
CERAMIC COLOR MFRS.

1985 Firestone Blvd. Los Angeles 1, Calif.



Since before the turn of the century ceramists in all branches of the industry have come to rely on Orton Cones as a safe, accurate control and check on firing results.

Plaques of Orton Cones placed throughout the setting furnish a method for controlling or checking the critical high temperature phase of firing. Their very inexpensiveness and dependable accuracy have made Orton Cones the accepted reliable "firing insurance" among leaders of the industry.

The use of Orton Cones at all times gives you a constant means of checking your critical firing phase accurately and inexpensively no matter what the product may be.

The Foundation has prepared a new Temperature Equivalent Table for Orton Standard Pyrometric Cones. Write today for your free copy and the 56-page booklet "The Properties and Uses of Pyrometric Cones." You'll find both items quite valuable.



For export orders contact the Ferro Corporation, 4150 East 56th Street, Cleveland, Ohio, or the Foundation.

Industrial plaques for both large and small cones now available.

the firing insurance of thousands



# foster

## POTTER'S WHEEL

- TRAY—THREE COATS OF VITREOUS PORCELAIN ENAMEL—WATER TIGHT—EASY TO CLEAN—SHELF AT REAR.
- HEAD—TWELVE INCH—REINFORCED, CAST ALUMINUM THROWING HEAD—REMOVABLE DRIVING KEY.
- SEAT—ROOMY—CONTOURED FOR COMFORT—LEATHER COVERED—ADJUSTABLE FOR HEIGHT.
- SHAFT—ONE PIECE—HYDRAULICALLY FORMED STEEL, ONE INCH DIAMETER—MACHINE TOLERANCE TO PLUS OR MINUS .002.
- FRAME—ALL STEEL—ELECTRICALLY WELDED CONSTRUCTION.
- BEARINGS—SHAFT IN SELF ALIGNING BALL BEARING SUS-

Weight 250 pounds—Price FOB River Rouge, Michigan \$179.50—Crating charge \$8.50.

PENSION—OTHER BEARINGS ALL OILITE.

■ FINISH—THE TRAY BRILLIANT YELLOW—THE FRAME IN ATTRACTIVE MAT BLACK.

THE MOMENT you sit at the new Foster Potter's Wheel—you get the feeling that now, for the first time, you did not have to compromise—you know you are working with the finest tool a pottery craftsman can have—a complement to the best work of the serious artist—expert aid for the novice, amateur and student.

Your unique sitting position at the Foster Wheel permits you to work in an equilibrant posture that is relaxed, restful and allows the utmost freedom of the hands and arms.

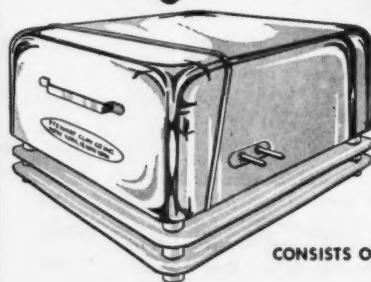
The rugged massive construction of the Foster Wheel is far superior to the heaviest demands of constant wear and use. It alone meets all standards of both artist and engineer.

## rovin ceramics

7456 Fenton • Dearborn, Mich. • Phone Logan 3-2906

STEWART'S  
**Craftkiln'**  
FOR METAL ENAMELING & PORCELAIN DECORATING

\$12.95



FIRING CHAMBER  
6½ x 6½ x 2"

- ✓ 1 CRAFTKILN
- ✓ 1 CORD SET
- ✓ 1 KILN SHELF
- ✓ 1 ASBESTOS
- ✓ 1 TONG SET

CONSISTS OF:

Stewart's CRAFTKILN, a new concept in kiln design, is receiving the plaudits of professionals and amateurs alike. It reaches 1500 degrees F. in a few minutes and operates on ordinary household current, 110 volts AC-DC. Perfect for all metal enameling techniques and porcelain decorating. The CRAFTKILN has the largest firing chamber of any comparably priced kiln.

Send for our FREE Catalogue of enameling supplies.

DEALER INQUIRIES INVITED

**STEWART CLAY CO. INC.**

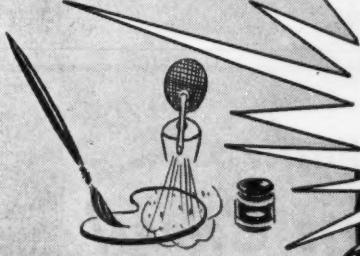
133 Mulberry Street

New York 13, New York

**KAP-PAK**  
TRADE MARK REG.



**Formula 7001** is without equal, something new and entirely different. With it you can now enamel directly on metal without annealing or cleaning in any way.



**Directions:** Paint or spray a thin coat on metal without any preliminary cleaning. Dust enamel on as usual and fire immediately.

Introduces...

# Formula 7001

for COPPER ENAMELING



AT LAST! NO CLEANING OF COPPER WHEN ENAMELING.  
NEW Formula 7001 CLEANS AND FIXES... ALL IN ONE SIMPLE OPERATION . . .

**KAP-PAK**

MANUFACTURED BY  
PRODUCTS, INC. (COPPER CRAFT DIV.)

156 W. WALTON ST., CHICAGO 10, ILL.

# letters

## PRIDE OF THE G.S.A.

Gentlemen:

We are very proud of our newest book, *Exploring the Hand Arts*, and we are sending you an advance copy . . .

[The book] discusses many arts and crafts projects—design, wood, glass, leather, clay . . . The stress throughout is on imagination, ingenuity, and good taste . . . We feel that [it] is certainly not limited to use by girls or Girl Scouts. We see great possibilities for it with any group of . . . young people [who] are seeking "the joy of creative accomplishment."

If you would bring the book to the attention of your readers we would be very grateful . . .

MURIEL D. LICKEL, Director  
Publications Section  
Girl Scouts of the U.S.A.  
New York City

◆ The book should prove helpful—and for only 65 cents.—Ed.

## DARKNESS IN ENAMELS?

Gentlemen:

. . . Your publication has, to my disappointment, slipped from its high standards until it is now not much better than the average "artsy-craftsy" home putters ceramic publication . . .

Sir, there are innumerable publications depicting the making of a true-to-life rose, etc., but what is there for the sincere craftsman—especially for enamelists? The amount of literature about enameling, and

generally available, is small and of dubious quality. Anyone who has worked hard for even a few months can see that your correspondents are as much in the dark about [enamels] as most of the authors who have written their "fun and profit" tomes . . .

. . . Nearly two years ago I became . . . obsessed with making my own enamels . . . I hereby submit one vote for a series of articles on the compounding of enamels, partly in the hope of your magazine having more success than I have had in obtaining information from the large supply houses. My letters [to them] have generally gone unanswered. [And] what about articles on manipulating copper and silver similar to the throwing and mold-making series which are very interesting; fabricating an object from two or more shapes; . . . enameling kilns; . . .

I would welcome correspondence with anyone trying to compound enamels . . .

LAWRENCE STEPHENS  
Sierra Madre, Calif.

◆ "Home putters" may be "artsy-craftsy" but they seem to be having a whale of a good time—and we only wish Reader Stephens was having as much fun. The editorial content of CM is meant to meet the needs of the subscribers—who vary from the newly initiated hobbyist to the advanced hobbyist to the teacher to the potter. For mature material, there's O'Hara, Rebert and Berl, who, we insist, are very much in the light on the subject of

enameling; and Perkins, Bohrod, Ball, Sellers, Boynton—to mention only a few in the past year.

As for compounding one's own enamels, we're stumped; even commercially, only a few manufacturers attempt to prepare a reasonably large palette of colors. If any readers have ideas on the subject, write L.S. at Sierra Madre, Box 144.—Ed.

## STILL O.K.

Gentlemen:

I am still very much pleased with your magazine. Recently, (LETTERS, August) I read that a gentleman had copies of CM that he would sell. My advice is to hang on: they'll be worth more yet, some day. I do not have any extras but I would not sell my first copies for any amount . . .

I am still working on a state-wide craftsmen's group for the State of Michigan (CERAM-ACTIVITIES, April). The work is slow but progressing.

G. LAWRENCE JELF  
Trenton, Mich.

## SOMETHING MISSING?

Gentlemen:

Please send me your 1953 back issues as advertised . . . I feel that I'm missing something by not having them . . . The information means so much when you work by yourself and use the trial-and-error method. I particularly enjoyed Lee Levy's "Cast-Ware Combinations" (August). Making one mold do the trick of several is valuable information . . .

MRS. CHET WARNER  
Le Sueur, Minn.

◆ No doubt Reader Warner will be delighted to learn that the next article in Dorothy Perkins' series on plaster will be a feature on altering cast shapes.—Ed.

# MAYCO makes . . . America's Finest Underglaze Colors!

## ■ 49 Colorful, fire-proven, opaque colors

For brilliantly colored ceramics done with ease and dependability insist on MAYCO.

# Super-Smooth Translucent Colors!

## ■ 24 Beautiful, easy-to-use ONE STROKE colors

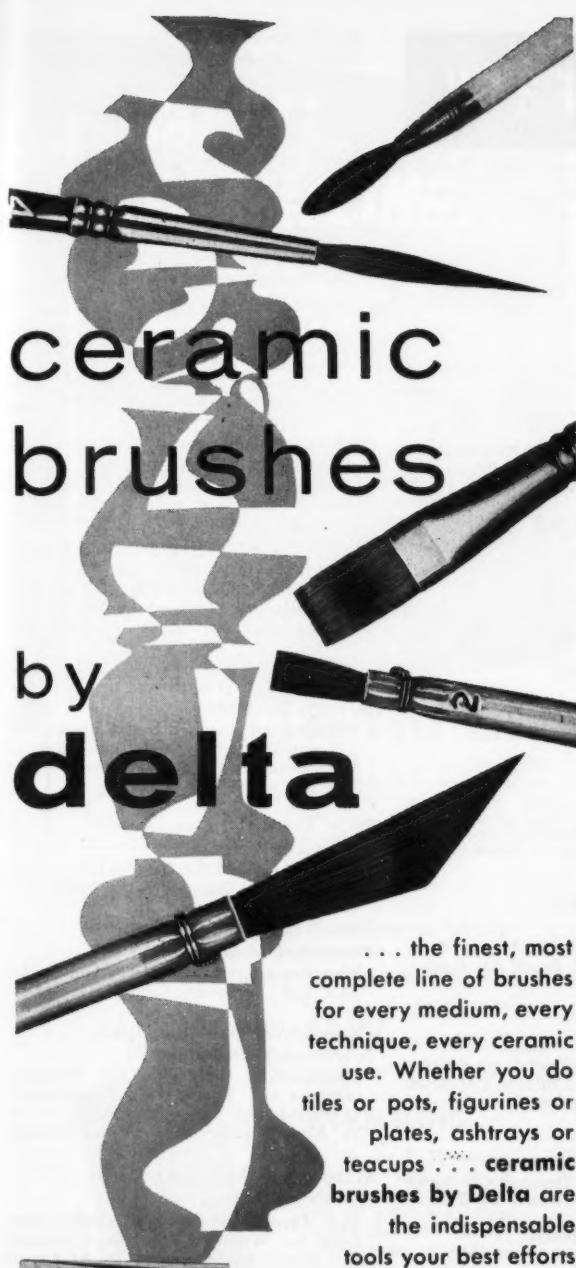
Advanced-type exciting colors for the most exacting artist. Fun to use—colors can be brushed, sponged or sprayed.

Send 50c for MAYCO'S latest MOLD CATALOG. Includes instruction on how to use MAYCO UNDER-GLAZES and ONE STROKE COLORS and MAYCO MASK.



# MAYCO COLORS

10645 CHANDLER BLVD., NORTH HOLLYWOOD, CALIF.



... the finest, most complete line of brushes for every medium, every technique, every ceramic use. Whether you do tiles or pots, figurines or plates, ashtrays or teacups ... ceramic brushes by Delta are the indispensable tools your best efforts deserve.

Dealers! Write today on your firm stationery for full information and for your FREE copy of "Ceramic Brushes, their use, care and selection" by Carol Janeway.



**delta**

brush mfg. corp.  
119 bleecker st.  
new york 12, n. y.

**FOR Easier and Better Firing  
Low Cost Operation  
Money-Saving Prices  
Factory Guarantee**

SPECIFY A

## **PARAGON KILN**

Compare these Outstanding Values

### **MODEL**

**R-3**

Max. Temp. 2000° F.  
\$160.00, no crating charge, f. o. b. Dallas. Firing Chamber: 17" across x 20" high. 19 amperes at 230 volts. Shipping weight only 250 lbs.



Model R-3

### **MODEL A-55**

Max. Temp. 2300° F.  
\$60.00, no crating charge, f. o. b. Dallas. Firing Chamber: 11" across x 13 1/2" high. Requires one 20 amp. 115 volt circuit. Shipping weight only 68 lbs.



Model A-55

**MODEL A-66** Max. Temp. 2300° F. \$72.50, no crating charge, f.o.b. Dallas. Firing Chamber 14 3/8" across x 13 1/2" high. 13 amperes at 230 volts. Shipping Weight only 90 lbs.

**MODEL H-17S** Max. Temp. 2400° F. for cone 10 firings. \$291.50, no crating charge, f.o.b. Dallas. Firing Chamber: 17" x 17" x 18" high. Maximum Power Consumption 6000 watts at 230 volts. Shipping weight 500 lbs.

**FREE CATALOG:** complete information on 24 models of Paragon Kilns.

## **PARAGON INDUSTRIES**

**P. O. Box 10133 • Dallas 6, Texas**

● SCHOOLS  
● TEACHERS  
● HOSPITALS

Make the new artists PROUD to take home their pieces glazed with . . .

## VELVA-PLY

This dustless, easy-to-apply glaze is a favorite not only with the beginner but also the professional of long standing. Results are so certain with a glaze that brushes, sprays, pours or dips with the greatest of ease. Work turns out unbelievably lovely in just one firing. All 80 radiant colors are highly dependable—and they go so far. Send for a trial kit of six glorious hues in full four-ounce jars at just \$4.50, postpaid. SPECIAL KIT of six ART glazes, only \$5.00, postpaid. Let your folks know the joy of using VELVA-PLY, made for those who want the VERY BEST.

## "Redhead" Kiln

Why not take home a "REDHEAD" to your wife—and then watch the fun begin? She'll love THIS "Redhead" for it's a genuine Kay Harrison INFRA-RED CRAFTINT KILN. The "Redhead" is perfect for ALL enameling and the ONLY one of its type successfully used for the beautiful Italian Scrolling process.

The "Redhead" is not a toy; it's a truly professional type kiln, made to stand up under long use. There's quality built into every unit with a UL endorsement on the whole kiln—not just the parts. Come into the studio and SEE what the "Redhead" can do. Compare the results with those of any other kiln of this type and you'll be sure to take the "Redhead" home. She's easy on the budget, too, just \$10.50, postpaid, for the complete kit. Kit contains: 1- Infra-Red Craftint Kiln (Redhead) with tempered glass cover and handle, 3- two asbestos pads, 4- trivit for dusting-on enamels, 5- six foot cord. (Stainless steel scrolling tools (figure 6) \$2.00, postpaid). "Redhead" converter element (figure 7) for your present Craftint Kiln, only \$3.00, postpaid.

**Complete Kit, \$10.50 postpaid**



Free Italian Scrolling instructions sent on request.

### SPECIAL FREE OFFER!

Extra \$1.50 value if you buy the "Redhead" this month—at the studio or by mail. You get ONE FULL BOTTLE OF SWISH and ONE BOTTLE OF NU TOP (for resurfacing your kiln surface) FREE as our SPECIAL present to YOU.

**the Ray Harrison Studios**  
8744 W. McNichols Rd., Detroit 21, Mich.

# itinerary

Send show announcements early—Where to Show: three months ahead of entry date; Where to Go: at least six weeks before opening.

### WHERE TO SHOW

#### OHIO, Youngstown

January 1-29

Eighth Annual Ceramic and Sculpture Show at The Butler Institute of American Art. For current and former residents of Ohio. Jury: \$750 purchase prizes. Entry fee, \$2; entries due Dec. 18. For blanks, write Secretary at the Institute, 524 Wick Ave.

### WHERE TO GO

#### ALABAMA, Montgomery

November 9-30

Contemporary Norwegian Ceramics at Montgomery Museum of Fine Arts (show circulated by Smithsonian Institution).

#### CALIFORNIA, Palo Alto

November 8-29

Pre-Columbian Art; 80 examples; at Stanford University.

#### DELAWARE, Newark

November 9-30

American Craftsmen 1955, a traveling show circulated by Smithsonian Institution. At the University of Delaware Art Gallery.

#### FLORIDA, Miami Beach

November 7-23

Florida Craftsmen's Fifth Annual State Craft Show at Miami Beach Art Center.

#### IOWA, Des Moines

through January 8

"Dig This Iowa Clay"—display of decorative pieces and industrial products—under auspices of the Children's Museum at Des Moines Art Center.

#### KANSAS, Lawrence

through November 22

2nd Annual Kansas Designer-Craftsmen Exhibition at the University of Kansas.

#### LOUISIANA, New Orleans

November 7-28

85 pieces from Third Annual Ceramic

Statement of Ownership, Management, and Circulation Required by the Act of Congress of August 24, 1912, as Amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 275) of CERAMICS MONTHLY, published monthly at Athens, Ohio, for October 1, 1955.

1. The names and addresses of the publisher, editor, managing editor, and business manager are: Name Address

Publisher, Professional Publications, Inc. . . . . . Columbus, Ohio

Editor, Louis G. Farber . . . . . Columbus, Ohio

Managing Editor, Louis G. Farber . . . . . Columbus, Ohio

Business Mgr., Spencer L. Davis . . . . . Columbus, Ohio

2. The owner is (If owned by a corporation, its name and address must be given, and also immediately thereafter the name and address of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Name Address

Professional Publications, Inc. . . . . . Columbus, Ohio

Louis G. Farber . . . . . Columbus, Ohio

Spencer L. Davis . . . . . Columbus, Ohio

Exhibit sponsored by Ceramic League of Miami—at Isaac Delgado Museum of Art.

MASSACHUSETTS, Cambridge  
November 9-30

Dutch Arts and Crafts (contemporary); 350 examples. At Busch-Reisinger Museum, Kirkland St. & Divinity Ave.

MASSACHUSETTS, Worcester  
through November 27

New England Craft Exhibition—1955 at the Worcester Art Museum.

MICHIGAN, Grand Rapids  
November 15-December 6

18th Ceramic National (the Syracuse show) at Grand Rapids Art Gallery.

MINNESOTA, St. Paul  
November 13-December 23

Fiber, Clay and Metal exhibition (national competition) at St. Paul Gallery.

MISSOURI, Kansas City  
through November 30

Design in Scandinavia. Over 700 mass-produced items selected by top Scandinavian designers. William Rockhill Nelson Gallery of Art.

NEW YORK, Syracuse  
through November

Designer-craftsmen U.S.A.; more than 200 handcrafted items by contemporary Americans. At Syracuse Museum of Fine Arts.

NEW YORK, Utica  
November 9-30

Italian Arts and Crafts (contemporary). At Munson-Williams-Proctor Institute.

NEW YORK, White Plains

November 14-21

Westchester Arts and Craft Guild 25th Ann. Exh. at County Center.

PENNSYLVANIA, Philadelphia  
November 3-December 31

Combination show of Olin Russum's ceramics and Jean Russum's furniture—at Philadelphia Art Alliance, 251 S. 18 St. Also, "Crafts for Christmas Giving."

WISCONSIN, Milwaukee

November 3-30

35th Annual Exhibition of Crafts, sponsored by Wisconsin Designer-Craftsmen and Milwaukee Art Institute. At Layton Gallery.

3. The known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state) . . . . .

Paragraphs 2 and 3 include, in case there are stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners.

4. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and tri-weekly newspapers only.)

SPENCER L. DAVIS  
Business Manager

Sworn to and subscribed before me this 27th day of September, 1955.

LEW E. WALLACE  
[Seal]  
(My commission expires January 9, 1958)

CERAMICS MONTHLY

# METAL ENAMELING...

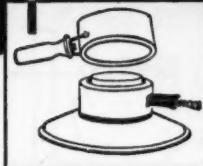
Get Kiln—Enamels—  
Illustrated Text—  
from THOMPSON!

THOMPSON ENAMELS ARE BEST FOR:

- Brilliance
- Smoothness
- Dependability
- Proper grain size
- Controlled fusing temperature

Used everywhere by:

Schools—Hobbyists—Enamel Artists  
—Army & Navy—Hospitals  
—Commercial Enameler



## Low-Cost KILN

The ideal Kiln for beginner and professional. Will fire any piece up to 4 $\frac{1}{2}$ " in diameter and 1 $\frac{1}{2}$ " high. Elements easily replaceable at nominal cost.

Perfect for Use in Schools

- Reaches Enameling Temperatures quickly
- Sturdy, Simple Construction
- Low-cost, Trouble-free Operation

## FREE TEXT



ON  
ENAMELING  
by Thomas E. Thompson.  
Send for your copy of  
this 40 page illustrated  
text on metal enameling.  
Techniques—tools—equip-  
ment—types of enamel-  
ing—firing—finishes, etc.

# NEW

Silver plated metal—no pre-cleaning—no for-  
mation of oxide scale—costs little more than  
copper.

# NEW

Complete line of Opalescent colors—beautiful  
effects—write for sample.

Write Dept. CM for Complete Information

## Thomas C. Thompson Co.

1539 Deerfield Road • Highland Park, Ill.



RICH  
and  
WARM

## Autumn Gold



a  
**PEMCO**  
Antique  
Glaze

Here's a sparkling glaze that produces exciting, irregular patterns of two glowing colors. When fired at Cone 06, Pemco's Autumn Gold turns a warm brown and mellow gold—refired at Cone 010, it becomes a brilliant maple leaf red. This varied and unusual effect will give your ware a delicate, distinctive beauty.

**No other decoration is needed when a Pemco Antique Glaze is used.**

Autumn Gold is one of eight exotic Antique Glazes available through Pemco dealers. If your dealer doesn't stock Pemco Antique Glazes, write direct for descriptive literature, and name of the distributor in your area who can supply you by mail.



Pottery Arts Division  
**PEMCO**  
CORPORATION  
Department C-11 • Baltimore 24, Md.

# Ceramichrome

"CALIFORNIA'S FINEST CERAMIC COLORS"



*Eventually  
you will use  
CERAMICHROME . . .  
why not now?  
ask for*

## Beauty flo BRUSH ON GLAZES

by Ceramichrome

"CAPTURED BEAUTY IN EVERY JARFUL"

AVAILABLE IN 4 OZ.

451 Blu White China Matt	465 Silver Lake Blue
461 Indian Summer	466 Chestnut Brown
462 Tiger Eye	467 Moonlight Grey
463 Golden Harvest	481 Silverstone
464 Green Moss Art	482 Midnight Lustre

and MENDSWARE in 2 oz.  
for mending broken ware

### New Christmas Patterns

by Bob Baldwin and Alice Hill

Set of 5 sheets 75c postpaid, with color schemes & instructions.

### cone 06 BRUSH ON RED GLAZES

by Ceramichrome

... are the answer for your Christmas decor. Intermix for beautiful shades! Ask for 901 Bright Red, 904 Brilliant Orange & 905 Bright Yellow at your Ceramichrome dealer or write direct.

4 oz. \$1.00 plus postage

# CERAMICHROME

*Laboratories*

2111 W. SLAUSON • LOS ANGELES 47. • CALIF.

## suggestions

from our readers

### OILCLOTH BATS

I use a good quality oilcloth as a "bat" for throwing on the wheel and find it to be much more convenient than either plaster bats or tiles.

The oilcloth is cut to fit the wheel head and the smooth side of the cloth is painted with thick slip and allowed to dry. The wheel head is then painted with thick slip; while it is still wet, the slip side of the oilcloth is laid down and smoothed. It sticks tenaciously — and the fabric side, which faces up, supplies an excellent base for holding the ball of clay to be thrown.

After a piece is thrown, run a wire between the cloth and wheel head and slide the pot and cloth to a board for drying.

—Mrs. R. W. Ralston  
Miami Beach, Fla.

### TIP FOR BALL MILLING

A coarse, household strainer is a great help in separating the pebbles from the glaze after ball milling. The larger and coarser the strainer the better. For a dry glaze, shake the pebbles vigorously in the strainer. This will usually clean them quickly and easily. For a wet mix, use a small amount of water over the pebbles after shaking thoroughly.

—Irving and Lee Levy  
Levittown, L. I., N. Y.

### FLOWER-CUTTER AID

A real boon to those of you who use small flower cutters is the new plastic wrapping material called *Saran Wrap*. The method is to flatten out the clay on a sheet of cloth, cover it with the *Saran Wrap* and press out the flowers through the plastic cover (the *Saran* will not be cut!). When you have cut out a whole series of shapes, turn the cover over so that the clay is

on top; a few quick pulls on each side of the *Saran* will flip the tiny shapes loose so that they may be picked up easily with a needle or pointed tool.

—Henry Salzmann  
New Brunswick, N. J.

### CLAY TRIMMER

Here is a quickly assembled and easily adjusted tool for marking an even-topped rim on a hand-built piece. The necessary items are an ordinary hatpin, a long ruler, and a spring-type paper clamp.

Fasten the hatpin to the ruler with the clamp at the desired height. Rest this assembly on the table while turning the pot to be marked



on a banding wheel. A perfectly horizontal scratch can be made on the pot by moving the pin assembly toward the pot until it touches.

This same idea, with a longer and perhaps sturdier pin can be used to cut the top from a pot, but be careful to take small bites, particularly if the clay is quite dry.

—Rose Migdal  
Highland Park, Ill.

### MOSAICS FROM SCRAPS

Save all copper scraps. Trim them to small pieces and enamel them, keeping each color in a separate box. Use them as tesserae for mosaics which can be used as small trays, wall hangings, etc.

—Roland Schrapp  
Waukesha, Wis.

### Market For Ideas

Send your bright ideas to Ceramics Monthly, 4175 N. High St., Columbus 14, O. CM pays \$1 for each item used in this column. (Sorry, but we can't acknowledge or return unused items.)



FOLDS FLAT FOR EASY STORAGE OR CARRYING

## DETROIT FABRICATING CORP.

7523 St. Aubin

NO OUTSIDE VENT NEEDED!

Booth is of sturdy construction, welded 20 gauge steel. Finished in beautiful green baked enamel for easy cleaning. Comes complete with 110V 60 CY AC motor with powerful 4 blade fan and standard low cost, replaceable fibre glass filter. Filters available at hardware and furnace dealers.

ONLY \$34.95  
AT YOUR DEALER'S  
OR F.O.B. FACTORY  
SHIPPING WEIGHT 21 LBS.  
IF ORDERED FROM FACTORY  
SEND CHECK OR M.O.  
NO C.O.D.'S PLEASE

## if it's for Jewelry BERGEN HAS IT!

BERGEN is the world's largest source of supply for COPPER ENAMELING and JEWELRY MAKING. BERGEN offers earwires, pinbacks, cuff links, chain, etc., in 4 different finishes. Over 300 shapes and copper blanks for COPPER ENAMELING, 75 different enamels, spun bowls, ashtrays, etc. Press Molds of every description. For every JEWELRY need get BERGEN's NEW 1956 CATALOG, available now. Send 25c for this valuable catalog. If your name is on our mailing list you automatically will receive your copy.

**XMAS NOTE:** Dress up figurines, statuettes, Xmas trees, gifts and gift wrappings with sparkling imported rhinestones—colors and prices listed in catalog.

**SPECIAL VALUE:** TRINKIT Standard — complete Copper Enameling Kit with kiln only \$4.95—postpaid.

Write DEPT. CMJK

# Bergen Arts & Crafts

128 MAIN ST. • HACKENSACK, N. J.



Exclusive fully enclosed, safe design — no exposed mechanism

Whether amateur or skilled artisan . . . you'll find the smooth motorized operation . . . ease of control in the BIG, all-steel precision built MASTER POTTER'S WHEEL enables you to originate beautiful, distinctive pottery excelling anything you've ever done before.

Massive steel construction completely encloses mechanism to exclude clay and moisture . . . assures operator safety and provides vibration-free performance. Other features ordinarily found only in expensive wheels include: pre-lubricated bronze bearings for quiet, long service, convenient arm rests, adjustable wedging wire, large 18" throwing table with plenty of working space and a removable water cup. 10" throwing head has joggles for easy centering, underside reverses for casting plaster bats.

You have complete hand freedom at all times . . . smooth instant change of speed from 30 to 150 rpm is controlled by a foot pedal. Easy to use, even for handicapped persons. Use any  $\frac{1}{4}$  HP motor. Standard  $\frac{1}{4}$  HP motor \$16.95 when purchased with Master Potter's Wheel.

MASTER POTTER'S WHEEL Floor Model, Item 47b, Wt. 90 lbs. Lists at \$175.00—Factory price \$89.95  
MASTER POTTER'S WHEEL Bench Model, Item 47a, Wt. 45 lbs. Lists at \$125.00—Factory price

10 DAY MONEY BACK GUARANTEE

MASTER MECHANIC Mfg. Co.

DEPT. 49-L Burlington, Wis.

\$6495



## 30 BRILLIANT CERAMIC COLORS

...Ready for instant use!

**No fuss! No muss!** Just dab a brush into any of the 15 Liquid Overglaze or 15 Liquid Underglaze Colors and apply directly to your ware. Each set contains strong, deep colors. Easy to mix for intermediate shades or with white for pastels.

**The Underglaze Colors** can be used for Engobes or Slip Stains — work equally well on raw or bisque ware, in either one or two fires. There's one full ounce in each jar.

**The Overglaze Colors** are the finest obtainable, all milled superfine to make china painting a real pleasure. Included are three costly colors: Pink A-1644; Maroon A-1645 and Purple A-1649, which contains gold compounds. Each jar contains about 1/10 pound of color.

Each set is attractively boxed with two multi-purpose brushes and instructions. *Order today!*

**B. F. Drakenfeld & Co., Inc.**  
45-47 Park Place, New York 7, N. Y.

CM

Gentlemen: Attached is my check for . . .  
 Liquid Overglaze Set..... \$10.00  
 Liquid Underglaze Set..... 5.00  
 I will pay shipping charges.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/ZONE \_\_\_\_\_ STATE \_\_\_\_\_

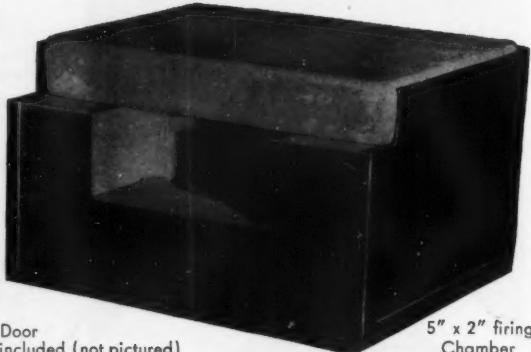
Send me the Drakenfeld catalog of prepared glazes, clay bodies, electric kilns and other ceramic supplies.



**Drakenfeld**

## Closing Out

Our Copper Enameling Dept. All Kilns and supplies at 50 per cent OFF.



Door included (not pictured)

## KOPPER KING KILN

Never sold before under \$19.95 (see June, 1955 "CERAMICS MONTHLY") **\$9.95 Final Close-Out Price**

F.O.B. Chicago . . . No packing chg. \$3.00 deposit required on C.O.D. orders. Illinois residents add 3% tax.

**SUPPLY IS LIMITED—ORDER NOW!**

At \$9.95 it's a Terrific Bargain—Send for FREE brochure

**chicago ceramics**

5252 N. Damen Ave. Chicago 25, Ill. Phone: Edgewater 4-9877

*The Ceramic  
Show Window of the Nation*

## ANNOUNCING THE FOURTH ANNUAL

## Eastern Ceramic Hobby Show

**MAY 2-6, 1956**

**CONVENTION HALL, ASBURY PARK, N. J.**

Complete details on the 1956 show will be available soon. Exhibitors are urged to send along space requirements as soon as possible.

**CERAMIC  
EXPOSITIONS, INC.**  
JERRY GASQUE, Managing Director  
27 RIDGECREST AVENUE, STATEN ISLAND 12, NEW YORK  
PHONE: HONEYWOOD 6-2805

# 3-D CHRISTMAS ORNAMENTS

## Make Your Own with Copper and Enamel

by KATHE BERL

**W**ith all their color and glitter, Christmas ornaments really carry the spirit of the season and create the right atmosphere. I really love them, and I make my own out of every possible (or impossible) material.

My pet ornaments are enameled (of course) and three-dimensional. Enameling has been neglected for Christmas trimmings, I think, because the pieces are usually made flat and decorated on one side only. That does not work too well. When the ornament hangs on a string from the tree, turning and twisting, it has a tendency to show the wrong side of the picture too much of the time. That is why I started whipping up three-dimensional pieces to move and vibrate and look interesting from every angle.

I have prepared two groups of these

ornaments (see photos) as suggestions for CM readers. One group is abstract—spirals and a ball; the other more realistic with stars, an angel and a reindeer. All the pieces have been kept as simple as possible so that beginners, without having to go to the trouble of soldering or otherwise joining parts, can still achieve a sculptural effect; and the more advanced can go beyond that, developing the basic ideas into something very complex of their own.

The metalwork for these ornaments, though very simple, is the more involved part of the procedure. So I will first explain how each individual form is made, and then go on to enameling them collectively.

### Out of Scraps

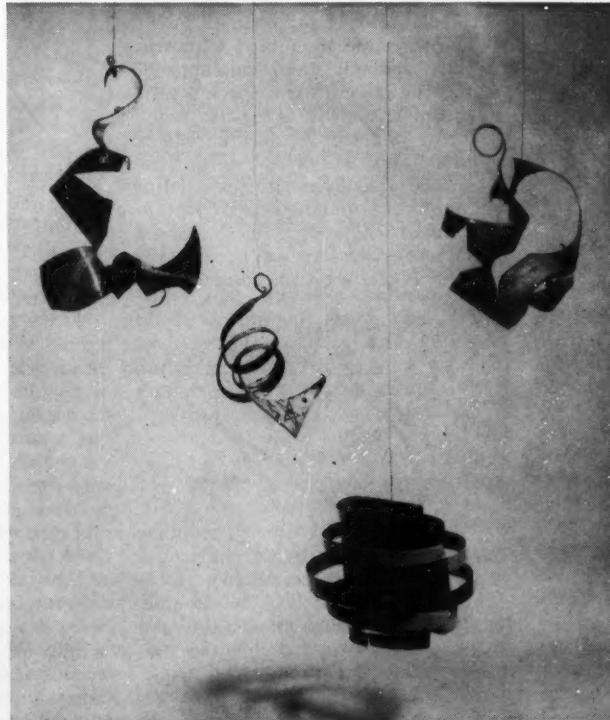
Three of the abstract pieces were made out of scrap copper that I collect in a box (it always comes in

handy). When you cut sheet metal, the scraps curl and obligingly get into the most fantastic shapes, so for two of the pieces I used scraps just as they came out of what you might as well call the trash, and I added only a twist or two to the third. For hanging these pieces, I punched a hole in the top corner of one for a string to go through, and curled the thin ends of the two other pieces into rings. That is all, except for the enameling. Anyone can have lots of fun making ornaments from scrap.

### Turning Ball

For the ball, sphere, or whatever you want to call it, make a pattern out of paper and transfer it to the copper (the experienced may work directly on the metal). First, draw a circle of the size you want the ball to be, then draw a horizontal line at the top and at the bottom so that the

(Please turn the page)

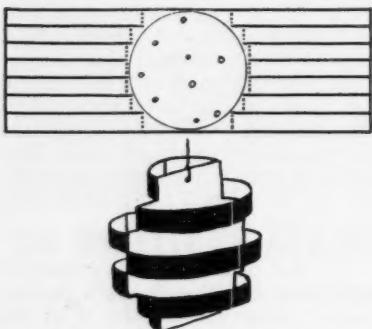


**SPIRALS** from scraps of copper, and an intricate-looking but simply constructed ball, may be enameled and decorated colorfully, to catch the light as they turn. (Ball pattern on next page; details about the author on p. 34, "Ceram-Activities.")

### 3-D CHRISTMAS ORNAMENTS (cont.)

circle stands in an oblong field. At the left and right of the circle, mark a point that is equal in distance to the diameter of the circle, and at these points make a vertical line. This is your pattern.

Transfer it to the copper, using a pointed instrument for outlining so the marks won't get lost. Cut out the oblong shape; then cut the areas to the right and left of the circle into horizontal strips (or as I say, "noodles") of equal width. I made seven strips on each side, but the number depends on the size of the ball you are making. You might need more for a large ball—but be sure to cut an odd number so that you have a strip at the center. Now, flatten out



the metal with a wooden hammer (*not* a metal one). If you care to punch some holes through the circle as I did—light coming through a small hole makes a nice star effect—do it now, and you are ready for shaping the ball.

Start with the two center strips, bend them toward each other until the ends meet in a semicircle. If the semicircle seems too big for your taste just overlap the ends. Now take the strips above and below the center semicircle, bend them over to the *other* side of the circle, join and overlap the end. Proceed with the next set of strips the same way, alternating with one set of two to the front, one set to the back until finished. Shape the assorted semicircles to a nice ball and get rid of excess copper by cutting through the center where the strips overlap. The process may seem complicated, but it really isn't hard.

This ball has a fascinating life of its own. Dangling from a string, it behaves very much like a one-piece mobile; the strips seem to unite in spirals, throwing varying shadows on the flat surface in the center, and the perforations blink off and on as the ball turns perpetually.

THE SECOND GROUP of decorations—the stars, angel and deer—all can be made small enough for the Christmas tree or any size wanted.

The *starburst* and *starmobile* can be large enough to hang from the ceiling; the figurine and animal can be as tall as your kiln will allow, and when finished can stand or be hung.

#### Starmobile

For the starmobile, cut your star pattern with one point extended in a strip so that the pattern looks like a

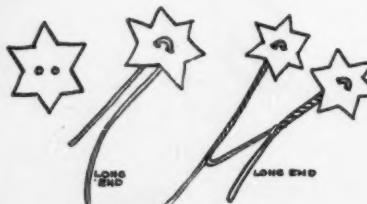


star on a stem. Dome the stars a little (to make firing easier) and with a pair of pliers curl each strip in a ring to the point of the star. Enamel the pieces. Then take a length of brass or silver wire and, with pliers, form it into a long line of loops; put a little wire ring through the curl of each star, and attach to the looped wire. Bend the wire in any direction you like; play around at balancing and you will have another pleasant decoration for the holidays.

#### Starburst

All you need for the very charming starburst are stars and a good long length of wire. First cut the stars out of metal; any number of them can be used. Dome them, punch or drill two holes in the center of each one (like a two-hole button), and enamel.

The stars are assembled with wire so that each star stands out approximately the same distance from a common center; the wire is twisted to give it spring and still allow the radii to vibrate. This is not at all difficult when you actually do it; no soldering or complicated joining at all. *Only one continuous length of wire is involved.* First, estimate the length of wire needed: if you want the stars to stand



out two inches from the center, for example, allow a generous four inches for each one and multiply by the total number of stars, then allow a dozen or so extra inches for hanging the starburst.

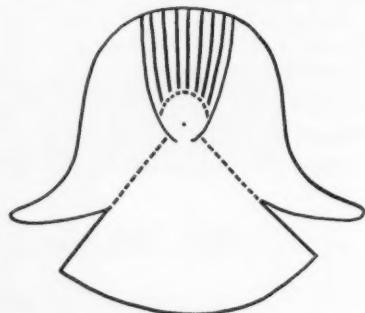
Beginning at the left end of the wire, mark off a section for the

hanger, then from this point measure off a good four-inch length. Now, put the other end of the wire up and down through the holes in the star and pull the star back to the center of the four-inch section. The wire will now look like a hairpin, with one short and one very long end, holding a star on top. Hold the two sections of wire in one hand, grasp the star in the other hand, stretch tightly and twist until you have a twisted section two inches long—this is the radius for your first star. Mark the next four inches on the wire, string another star and twist, repeating the process until all the stars are used up.

You should have a short length of wire left over; just twist it together with the length allowed at the beginning, to form the hanging stem. Distribute the stars evenly in all directions by bending or adjusting the radii at the center. Now you have an ornament that is bound to charm everybody!

#### One-Piece Angel

I know that you will love the little angel and I hope you will be able to develop the basic pattern successfully (see sketch). All the figures of the Nativity or any figure desired can easily be made when you acquire the



knack of transferring a flat design to a figure in the round. Just imagine the shell of a form flattened out, used as a pattern, cut out of metal and bent back into shape.

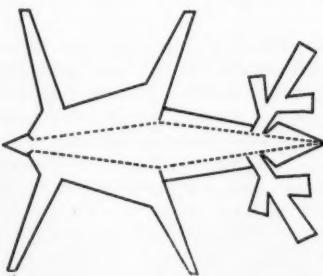
Make your angel pattern out of paper first. Draw the shape of the head, add the length of the dress and the width of the skirt on either side, measuring carefully or the angel will not stand properly. The skirt will come out as a circle segment. Now add the wings on either side. It is very convenient to have them come all the way down to the hem of the skirt to support the figure so that it cannot topple backwards if fired standing up. But if you want small wings, allow for a wider skirt to balance the weight of the wings, thus avoiding topheaviness. Elongate the outlines of the face by extending them upward, cut the space above the face into nar-

row "noodles" for hair, and your pattern is finished. Cut it out and bend to shape; alter it if necessary.

When the pattern satisfies you, transfer it to copper, cut out and flatten the metal, hammer the face round, bend the wings up on the dotted line. Close the flat skirt into a cone so that the two dotted lines meet in the back of the angel; curl the "noodles" to corkscrew curls, arrange them around face and shape the back of the head out of them. Now your darling angel is ready for enameling.

#### Four-Legged Animal

Making a four-legged animal—a reindeer in this case—out of a single piece of metal is an easy trick. Just imagine the poor thing skinned and the hide laid out bear-rug style! Fold

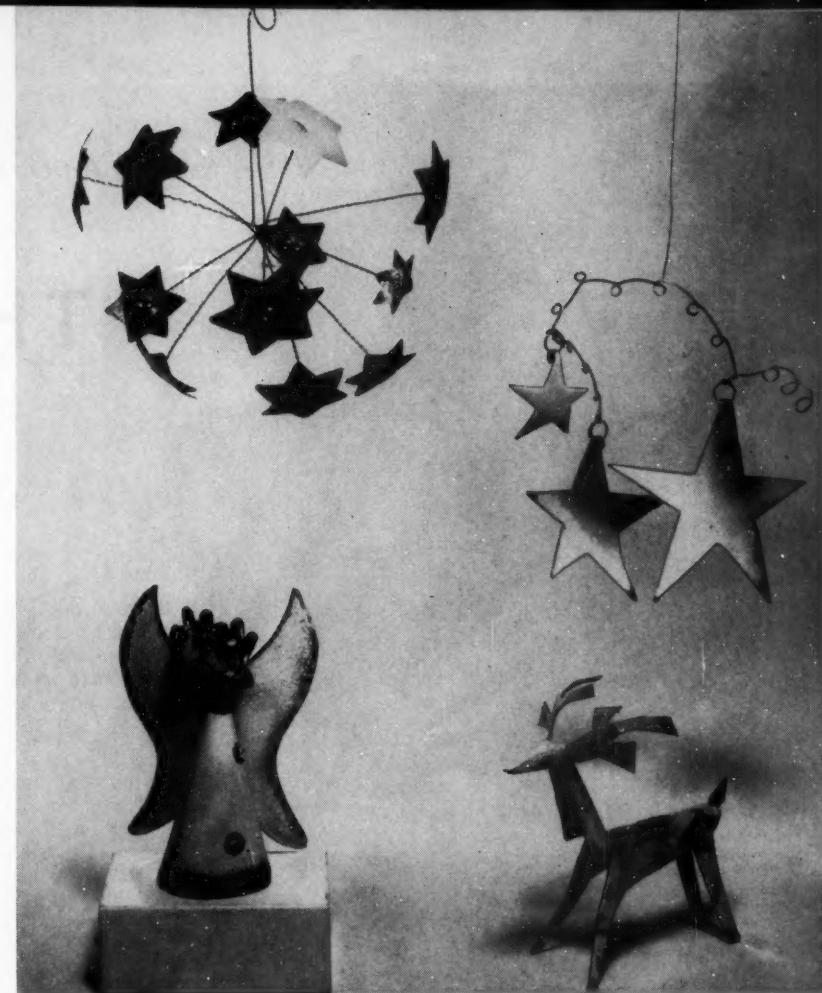


a sheet of paper in half horizontally and draw a half-pattern (so both sides will be exactly the same). The fold is really the spine of the animal, only this spine does not start from the base of the skull but reaches from the nose to the end of the tail. On the fold, mark the tip of the nose and the end of the head, add the length of the neck, the body, the tail. Allow for width along the spine (the dotted line in the sketch) and draw the side shape in outline. The beginner will get the general idea if he follows my sketch and makes the deer in paper first: just cut on the solid lines, bend on the dotted lines—and you will have a three-dimensional reindeer. Once you get acquainted with the principle involved, you will undoubtedly go on to many variations of this pattern.

#### Ready for Enameling

That's about all on the metal shapes—except that you can use any gauge metal you wish as long as it can be handled with ease and is not too thin for the purpose (I used 24-gauge for the deer so the legs would not fold up). Rough cutting lines and sharp points on the metal should be smoothed with a file or Carborundum stone. Acid clean the pieces, rinse, and you are ready for enameling.

You will notice that I refrained from putting much decoration on the pieces, just a few details to tip you



STAR arrangements are easily done with wire; the angel and reindeer are formed from one-piece patterns.

off. There is a reason: I feel that too outspoken a design can frustrate the newcomer in many respects. He thinks, *oh, that's much too complicated for me, or it's too abstract or . . .* I prefer to give the basic recipe and let you put on your own icing—that way, you will be much happier.

For a basic coat, you might use white slush, fire, and decorate in any of the techniques that Jean O'Hara and Jo Rebert have described previously in CM. Dipping the piece in enamel is quite a convenient way of applying the basic coat because it covers the entire surface inside and out. But if you don't have facilities for dipping or spraying enamels, use the sifting method. Spray the piece on all sides with gum solution, sift on a basic coat of white, or flux, or many colors—whatever you wish—and fire. Repeat the sifting-and-firing process until the piece is fully covered. In decorating further, you may want to apply intricate designs; or to cover the whole piece or small areas with foil or with tiny bits of foil. Use gold

or silver or liquid metallic lusters if you like; there is no end to the possibilities. You can add stones as I have done (it's considered unorthodox!)—just cement them on; or rhinestones—they catch the light so nicely. And when you do the ball ornament, be sure to use a different color on either side of the disc, and a different color on the inside and outside of the strips.

All of the pieces described are designed for easy firing, so that you will have no need to build complicated contraptions for support. I fired mine on a simple stainless steel rack. If the angel you make should be too tall to be fired standing up, put it on its back—the four points of the wings will make a fine support. And if you are afraid that enamel powder will drop off and ruin your rack, place a sheet of mica between it and the figure.

I can think of nothing else to add—except that when you hang your decorations, use a single twisted cord to make them dance the merrier for Christmas. •



Finale: Cleveland Museum of Art

Photo: Syracuse Museum



SCULPTURE by the author: Notice the casual, easy relation of clown to rearing horse in "Finale" (top); circular movement and shapes repeated in "Intermission" (l) to give unity and harmony. Creche figures, "Devotion," (facing page) suggest the range of movement and feeling that is possible in small-scale figures.

Third and Last Article of a Series on Human Figures

# THE HUMAN

by EDRIS ECKHARDT

In modeling the human figure, differences in age and sex, attitudes and emotions can be suggested just by the relative size of the various parts of the body ("Human Relations," September). But it's movement or action that brings the figure to life—and human beings are capable of countless attitudes and positions. We have tried out some of these with standing figures ("Figuratively Speaking," October).

Today, we are going to relax and take it easy, go to the beach (in our minds, at least) where we have such a wonderful chance to study the way people sit, crouch, kneel and just plain loll. (In November, this can be a test of how well we have learned to see and feel, of how keenly we observed at the beach last summer.)

We'll go through a series of child figures, accomplishing the position in each case through *angles*—the angle of the waist, knee and groin, even the ankles, feet and hands. Angle differences in male and female movements will also be noticeable.

1. What a beautiful day! . . . This youngster lies flat on his back, head cradled on one arm, the other arm relaxed across his stomach, knee flexed



and one foot, boy-like, acrobatically inclined. You have to watch the leg that carries extra weight for it could sag a little. With a few strokes of the modeling tool, the figure can be clothed in jeans, trunks or nakedness.

2. Remember the contrast between male and female! Acquiring a tan and a little self-conscious, this girl

# IN A NANGLE

(left) has *curved* movement. The arm supporting the weight mustn't be allowed to sag too short. The crossed-over leg is easy, relaxed.

Notice the difference when a boy,



(right, above), takes a position like the girl's. The action is more casual; the angular movement is forward and the head and chest shove forward.

3. Here is a position that is fun—and so easy. The child could as well be in front of the television set or the fireplace as on the beach. Notice the thrust of the chest, and the chest



weight supported by both arms (don't let those upper arms start to sag). The figure—it could be either a boy or a girl—acquires life with the turn of the head, the natural arch of the active young back, the casual crossing of feet at ankles.

4. Let's see what's down at the water's edge . . . ah, here's that crouch that all young children manage so easily. The knees are spread a bit and the hands are dropped between the legs. Observe



the spring in the legs, the relationship of buttocks to heels. (Lower legs can sag if you use too much pressure on the upper part of the body while you work.)

5. Sand feels good trickling through the fingers: the boy kneels with a slight thrusting back movement but the head and chest come forward in perfect balance. (Take care that the upper legs do not settle and become short.) Notice in all these figures that the arm and leg bends are smooth.



6. Gathering up treasures to take home, this child kneeling on one knee is ready to get up. Watch out for settling here, too—in the lower part of the standing leg and the upper part of the kneeling leg (let not my treasures bog me down!).



7. Here is a fellow who likes to watch others (an artist, perhaps?). The "sit" is relaxed and flat, the knees spread, the back curved (never straight), the chest thrust forward. No sag problem in this one; it's an easy position to do and there are no pitfalls.

8. A child sits down, the feet crossed at the ankles: a girl might press her

knees tighter together, but a boy would not unless he was tense or uneasy for some reason. With this position, you have to watch out for the trunk—it could slump a bit if the clay was too soft.



9. Sand in the shoe wants out! So, boy-like, he puts his foot on his knee and proceeds to leave this part of the beach behind. The natural actions of human beings are the best; learn to spot them.

**MOVING FROM** the active life on the beach, I would make a few suggestions to help the would-be sculptor in his first attempts at modeling figures.

On handling the clay: Over-rolling and overhanding make the clay too dry and brittle; and clay that is thinned too flat will make a paper-doll figure of little substance. While working, always be sure to support the figure with an upward lift of your left hand to prevent sagging.

Bending the clay: Don't pinch it too much while bending and flattening out arms and legs, or make lazy bends that look like macaroni. Use both your hands for bending; for example, for a bend at the elbow, grasp the upper and lower arm, bend, then push both sections gently together toward the joint involved.

Figuring out the figure: remember the spine as a living, expressive ele-

(Please turn to Page 26)





# THE LEACH POTTERY AT ST. IVES

by K. L. BOYNTON

*"The overall picture of British studio ceramics today is one of consistently high quality," the author said in her first report on England and Scotland (CM, September). In addition to the Leach Pottery, she will report, in subsequent issues, on others visited during her recent trip abroad.—Ed.*

After a number of years as a studio potter in Japan and later in England, Bernard Leach felt the need to implement the standards of his handcraftsmanship and his artistic judgment in standardized ware, even if on a small workshop basis. This would enable him to advance his artistic purpose in several ways: first, the refinements of special and costly individual ceramics could be translated into simpler, functional pots which because of the repetitive processes of their manufacture could sell at prices within the reach of a far wider range of customers; second, he would train craftsmen in an awareness of high standards as part of their work in carrying out these reproduced designs; and finally, he felt there was an intrinsic merit in making pottery for a functional need, as it has been a natural and normal factor in the making of almost all great pottery of the past. The some 18,000 pieces of domestic ware coming annually from the Leach Pottery, St. Ives, Cornwall, are proof of his conviction that repetitive items can be beautiful, and what he has done in individual pots is well known through exhibitions and collector purchase.

The studio where Leach ware is made is a strange



SON Michael, a ceramics teacher, shares management when his father and brother are away.



BEST-KNOWN potter of the Occident, Bernard Leach, here, is just another ceramist concentrating on a decorating idea.

THE

combination of the East and West, with the best of each culture being called upon to produce fine ceramics. Perhaps it is naturally so, for Bernard Leach was born in China, educated in England and returned to Japan where he subsequently obtained his pottery training. Many of the techniques used are Oriental, as are many glazes and colors. Certainly, the emphasis on stoneware and high-fired porcelain is. But the ware is not a copy of Oriental ceramics. The potter behind the pot makes the difference, and the complete sincerity of the Leaches is apparent in the ware itself. There's no bamboozling here, no pose, no affectation. Rather, there is balance, simplicity of line, cool richness of color, restraint in design—and how much of this is Oriental and how much plain Leach is interesting to speculate.

One of the inevitable phases of leadership is that you are called upon to pass information along to others, and the Leach Pottery is no exception. Bernard Leach recently wound up an extensive and successful lecture-and-conference tour of the United States with a visit to Japan at the invitation of his old friends, Dr. Soetsu Yanagi, Head of the National Folk Museum in Tokyo, and Shoji Hamada, the distinguished Japanese potter. David Leach, who for some years has been in active partnership with his father, is at present fulfilling a temporary appointment as pottery instructor at Loughborough College, while his younger brother Michael is in charge of pottery classes at Penzance School of Art, and also works part time at the Pottery near which he lives.

A major aim of the Pottery, during the past 15 years especially, has been to develop a sense of individual and communal responsibility, coupled with the introduction of a limited degree of profit sharing. One result of this is that in the absence of the Leaches, the members of the staff function as a team, creative work as well as standard production being well maintained. Normally, the staff consists of about ten: seven potters, one clay maker and packer, a secretary-accountant and a typist and showroom attendant. Of the potters, three are local men who came to the Pottery as boy apprentices and whose experience enables them to handle the main responsibility in the production of the standard ware, although this work is shared by the art school grads who come for limited periods of on-the-job training.

(Please turn to Page 33)



SAMPLING of ware: brown earthenware bottle with wheel-mark texture and yellow slip decoration, and earthenware pot with high



lead glaze over dark-light slip design, are Michael's work; the wine set in soft gray-green celadon is one of David's designs.



## M E L D I N G O F E A S T A N D W E S T



DOMESTIC (or functional) ware is entirely hand-thrown: here, Dinah Dunn throws stoneware while Bill Marshall works in porce-

lain. Clay preparation, from blunger to slurry, is in charge of Horatio Dunn (right) whose father had the job before him.



GLIMPSES of the operation: bisqued ware ready for glazing; three-chambered, Japanese-type kiln, originally wood-fired and

now converted to oil; a corner of the salesroom showing David's best-selling, stoneware coffee set in celadon glaze.

A PROJECT FOR CHILDREN—

Bonnie Shows How To Make . . .

# Napkin Rings

by PHIL ALLEN

**B**onnie is making napkin rings for herself and friend. One is made from a slab and personalized; the other comes from a roll of clay wound like a coiled serpent. In either case, shrinkage of the clay must be allowed for in judging the size of ring needed to hold a napkin.

The slab type comes first (photos, below). Bonnie cuts a rectangle from rolled-out clay, brings the ends together and welds them firmly with slip (or water). She also works tiny coils of clay into the seam on both the inside and outside to make a smoother, stronger joining.

This ring is to be her own, and Bonnie chooses to decorate it with the initial *B*. (Here is an idea for party favors: personalized napkin rings, each with an appropriate initial or emblem!) A thin coil of clay forms the initial; when firm enough to hold its shape, it is fastened to the ring with slip as the adhesive. A little modeling with a tool or pencil point will blend it nicely with the surface



of the ring.

When the piece is dry, Bonnie paints the initial with an underglaze color that contrasts with the dark clay of the ring, then covers the entire piece with clear glaze and fires.

The serpent ring may look more intricate but it really is not. Watch Bonnie. She rolls out a long coil of clay—as round and even as she can. Then she winds the coil upward, wetting each layer of clay with slip and smoothing the inside seams as she goes.

The ridged pattern of the coil is decorative in itself so nothing is added to this ring except a speckled glaze overall.

Bonnie shows only two versions of napkin rings but the personalized touches you can get through varying the shape, decoration and glaze are without limit. A napkin ring is a very personal item—everybody wants *his* to be different.

## From a Slab

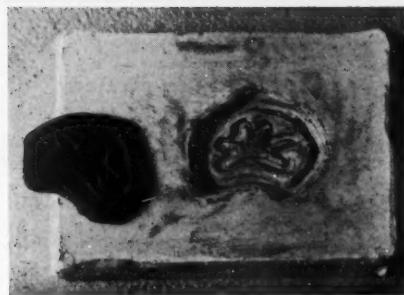


## From a Coil



# Adventures in Making Ceramic Jewelry...

by MARION SAWHILL



Only a couple of years ago, being a potter of the earthy-type school, I had no use at all for jewelry made of ceramic materials. As usually happens, however, when you start to explore a field about which you have been abysmally ignorant, the problems became so fascinating and the solutions so satisfying that I am now involved in jewelry-making for keeps. And I am ready to compare notes with others taking the same path.

I got started because of my interest in the work of several enamelist friends. I was appalled at the cost of the materials they used for their experiments (silver costs more than clay) and at the infinite labor involved in putting together a piece of cloisonné. I began by scratching designs in a piece of plaster with a linoleum cutter, pressing thin layers of clay over the designs and cutting away the edges after peeling the pieces off the plaster. It was my idea that these pieces could be used as rough sketches in enameling: the pieces could be bisque-fired, the spaces filled with enamel following different design ideas, and a number of experimental sketches evolved easily and inexpensively. The idea worked out fine but there was a catch to it: the experimental pieces didn't look the least bit like enamel on metal!

But I was fascinated and hooked. Forgetting all about my enamelist friends, I took the lure and began using wet glazes spooned into the designed sections while the clay was still green. The raised lines separating the sections and all the edges would, of course, come out of the glaze fire white and unglazed; so I would paint them as well as other parts of the design with liquid bright gold. (The gold comes out shiny where it is painted on fired glaze and it looks like Roman gold where it is applied to the bisque.) For added accents, I laid tiny bits of enamel here and there to give raised dots of color, firing them on simultaneously with the gold.

I was having a wonderful time. The pieces weren't imitations of anything I had ever seen but they did combine some of the charm of metal-enamel cloisonné and of stained glass. They could be made easily, cheaply, and best of all, they sold on sight. I happily made them by the dozens!

It wasn't until some time later that I came down to earth, realizing that an attractive pat of decorated clay isn't necessarily a piece of jewelry. In jewelry,



Plaster press molds, like the one above, are used exclusively by Mrs. Sawhill to form the basic clay shapes. For additional jewelry-making ideas, see the next page.

the back of the piece is as important as the front. A piece should be so designed as to include the findings in an artistic and workable whole; the findings should be attached neatly and, in general, the back should have a finished look. I shall wade into these topics one by one, and you are invited to follow along.

#### Findings

Like the recipe for chicken stew that admonishes you to first catch the chicken, locating the type of findings needed used to be quite a problem. Since supply quickly follows demand, however, jewelry findings of all kinds can now be easily obtained.

The first thing to realize is that many grades of quality are available and that you must decide which is most suitable to the work at hand. For example, if you are a rank beginner, "dime-store" findings may suit your early pieces very well. If you are an experienced hobbyist making pieces for gifts or bazaar contributions, the sturdier and *slightly* more expensive varieties advertised in craft magazines (such as *CERAMICS MONTHLY*) and obtainable in most hobby-supply stores will probably serve you well. If you are an artist working in a new medium, you can obtain more expensive findings from these same sources or from jewelry-supply houses listed in local telephone directories.

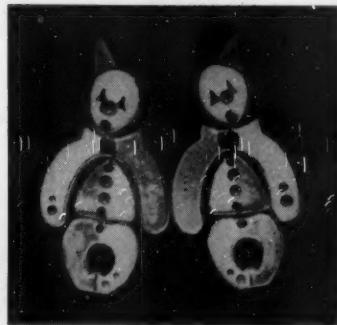
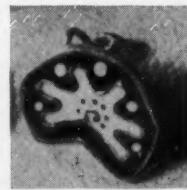
In other words, don't pay \$1.25 for sterling silver wing backs if a 30-cent nickel ear screw will serve adequately. And, conversely, don't use a 5-cent clip on a \$5 pair of earrings. A Danish silversmith, mounting a bit of porcelain exactly as he would a precious stone, and a beginning hobbyist, gluing a pin fixture to a piece of bisque clay, are two different propositions!

Finally, if you are a professional ceramist producing jewelry in quantity, you had better face the fact that certain small items, like a dozen or so jump rings here and there, can mount up to ruinous sums, so buy them only in large quantities and enjoy the price saving.

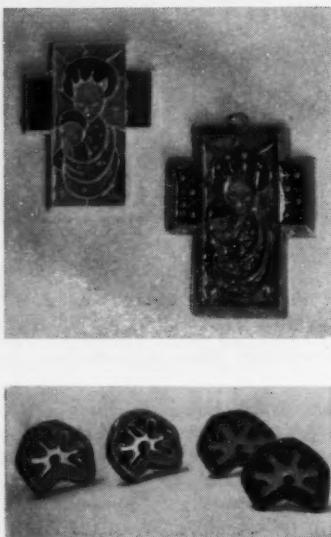
#### Better Backs

I suppose it was the raw, crude look of findings cemented (usually rather messily) to clay backs, plus the danger of having them part company in use, that first made me recoil from the idea of ceramic jewelry.

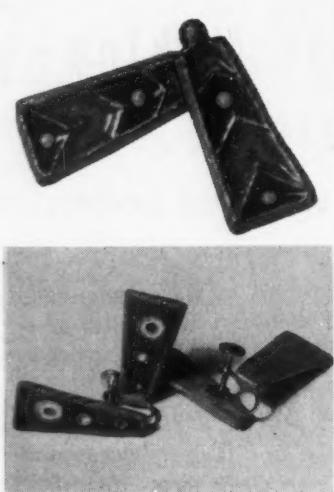
(Text Continued on Page 30)



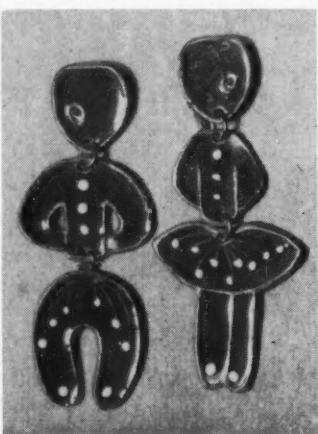
1



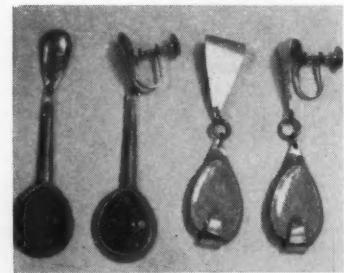
2



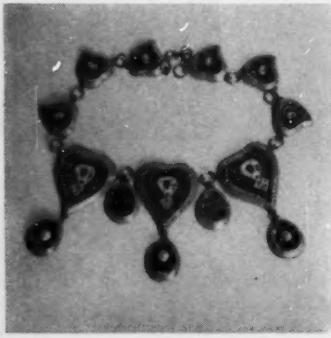
3



4



5



1. Variations in the decoration and mounting, and through trimming and cutouts, can make each piece an original even though it may be one of many coming from the same press mold. The different treatments shown in these earrings and pins are only suggestions: possibilities are endless.

2. Unique design incorporates the finding and makes these "real traffic stoppers," according to Mrs. Sawhill. Sculp-Metal holds the pieces firmly. When worn, the fore part fits the front of the ear, the rear piece peeks out from behind.

3. Multi-piece jewelry (see also the clowns on preceding page) can serve as either

earrings or pins. For real conversation pieces, try the boy-girl group—one for each ear.

4. Sculp-Metal embeds silver wires to make the neat-backed "harps" at the left. In the pieces at right, each of the elements—sheet aluminum, Sculp-Metal, ceramic, and finding—is carefully considered and plays an integral part in the final designs.

5. The "bleeding-heart" necklace is visible proof that multi-piece jewelry need not be restricted to three- or four-part earrings. The fourteen-piece necklace, in brilliant red, was designed to fit snugly, but without binding or tangling.



## The Overglaze Page



# ON DECORATING GLASS

by ZENA HOLST

**K**nowing that china painters are interested in glass painting, I have mentioned in my writings that the decorating of glass is easy for them to do because the technique for the two types of painting are so very similar. Many hobbyists who know *nothing* of china painting, however, are also wanting to paint glassware. Taking each phase of technique in overglaze decoration into consideration, plus a few special rules and an explanation of the extra supplies made expressly for glass, I shall now describe the simple aspects of decorating glass so that beginners may get started with less difficulty.

### Special Pigments

It must first be understood that there are decorating supplies made specifically for glass. The pigments, whether they be metals, lusters, ices, or painting colors, are prepared to mature at the low temperature of cone 022 required for firing pre-formed glass; that is, glass objects which are already shaped and ready for decorating. Such glass, whether it is lead or lime, blown or pressed, will not generally withstand a higher heat and still retain the original shape. Overfiring results in what are called "dizzy dishes."

A series of high-fire supplies which mature between 1150°F. and 1385°F. (cones 021 to 016), is also made for glass. This series is prepared for those who decorate on flat pieces of glass that are yet to be shaped. Lusters, metals, ices and the mineral colors are hand painted, screened or sprayed on the flat glass which is then placed in molds and taken through the kiln for the shaping process. This gives a

finished piece in one firing and is the process used by commercial shops which have the necessary molds and proper firing facilities for such work. High-fire supplies are not for the usual hobbyist.

Questions have come to me about the necessary tools and brushes for glass painting. Overglaze decorators may use the same ones as for china and pottery. They may also use the same mediums for preparation, and vehicles for cleaning, as indicated for each similar technique in china painting. For the beginner, who has not done any overglaze decoration, I would advise the use of the already-prepared colors for painting on glass.

### Clean the Glass

Special precautions as to the cleanliness of the glass are essential. After cleaning the object with denatured alcohol, do not handle it with your bare hands but with tissue paper (rags or cleansing tissues are too linty; use rags only for cleaning brushes). The natural oil from your fingers will leave imprints on glass. When decorating an object such as a goblet where your hand must be inside to hold the glass, your hand will perspire. This moisture can be absorbed into the painting and cause unsightly spots, especially in lusters. The solution is to pack some tissue inside the glass to take up the moisture, or wrap tissue around your fingers. Old glass that has been used can contain foreign matter which will "sugar" in the firing the same as old china will show "pepper" spots. Old pieces, therefore, should be run through a light firing before decorating in order to be properly cleansed.

### How to Outline

In sketching designs on glass, avoid the use of a wax pencil. If a design need be transferred, place the pattern (which is best drawn on white paper) underneath flat-surfaced crystal ware and inside rounded objects. Outline the design on the front side with India ink, which will fire out. For a permanent outline in black or any other color, mix 7 parts powdered color with 1 part sugar and add sufficient water to give a consistency of ink that

will flow easily from the outlining pen or brush. Do not use too much sugar or the color will bubble or chip. The addition of just the right amount of sugar holds the pigments together and makes for a smoother line than when water alone is used (which would also rub off easily). The advantage of the water medium is that as soon as the outlines dry any other decoration medium, if it contains oil, may be painted inside the design and up to the outlines: this eliminates one firing. Outlines of gold or any oil mixture must be fired first. When freehand work is being done, plain white paper placed for back lining of a dish will give you more freedom in laying on the color. For transferring designs to milk glass, graphite (not carbon) paper may be used. Consider using designs on only one side of such pieces as transparent bottles; otherwise, the back shows through and distracts from the front—unless it is covered with an allover pattern. The greatest difficulty in learning to paint on glass, of any kind, is in getting used to the depth or three-dimensional illusion.

### Frosting and Ices

The term, "frosting," in connection with glass may be confusing to many beginners. True "frosting" is really an etching compound, sometimes called "snowflakes," which removes the glossy finish from glass; and the manufacturers give clear directions for its use. It creates a finish similar to the frost on a windowpane in cold winter. Commercial decorators simulate this rough finish by sandblasting. *Imitation frosting* can be obtained by the use of ices and so the term "frosting" has come to be used generally in connection with those products which give a frosted effect. But do not be misled: a *so-called* frosting medium (which is not the etching medium) mixed with transparent colors does not obtain a true colored frosting on glass; in fact, the effect in no way resembles frosting. If, however, the colors are painted over a piece that has been etched previously with *snowflakes*, or sandblasted, nice results can be achieved.

(Please turn to Page 31)

*\*A note of acknowledgement is due Mr. Frank E. Thompson of the Torrance Glass and Color Works, Torrance, Calif., who graciously reviewed this article assuring its authenticity and technical accuracy. Also, my thanks to Mr. Thompson for the privilege of visiting the Torrance Glass and Color Works. There, I was able to confirm many conclusions about decorating on glass which I had drawn from my own experiments and work.—Z.H.*



# briefs...

## A Set of Santas

by Mrs. VERNON SEELEY

A right jolly old elf with real-looking whiskers can be made with modeling clay and cotton. Beginners find this project a simple one to master, yet there is enough opportunity for originality and personal touches to please the advanced ceramist, too.

1. A rectangular block of well-wedged, white modeling clay is cut about one-third up from the bottom to form the legs. Add coils for the arms and pinch out the feet, making sure they are large enough to enable Santa to stand alone. Model the head—pulling out a point to form the hat, pinching gently to form the nose and making slight indentations for the eyes. Work the head onto the body and model the body for roundness; add a clay strip for the belt and buckle, or merely indicate it with a modeling tool; and in general give the figure its final stance.

Let the piece dry: a series of tiny holes made by running a long hat pin up through the feet or in through other inconspicuous places will help it dry without cracking.

2. Using underglazes, paint in the face (with a ruddy flesh color), the eyes, boots, and belt. Although this may be done later, I find it easier to apply the underglazes to the leather-hard clay than to the bone-dry or bisque.

Next, a good grade of cotton is cut and shaped to form the beard, mustache, eyebrows, and trimming for the hat, coat, and boots. As you shape each piece, try it on the figure.



3. Now, dip each of the cotton pieces, one at a time, into white casting slip. Make sure each is well saturated and be careful to retain the shape of the pieces.

4. Put the slip-saturated cotton pieces in position on the little figure, working the edges down carefully with a blunt tool such as a lace tool. When the slip has dried and hardened, brush on a second coat.

Be sure the entire piece is thoroughly dry before firing. Handle it very carefully for the cotton portion is extremely fragile until it is glazed. And brush the glaze on with caution. A red, brush-on glaze for the suit and cap and a clear glaze over the rest of the figure completes the job.

Santas in many positions can easily be made by this method. Interesting variations in position and accessories make each figure a personality in itself.—Seeley's Ceramic Service, Oneonta, N. Y.



Mold  
Collars  
Make Bells



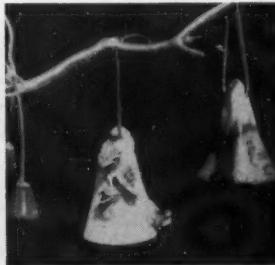
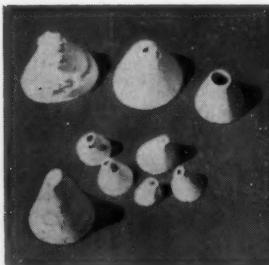
Every mold consisting of two or more pieces has a pouring hole, which is known by various names such as gate, collar, well, spare, etc. Whatever the name (I like to call it a collar), it is invariably cone-shaped—the size depending, of course, on the size of the mold. These collars are removed from the casting before or immediately after the mold is opened, and they invariably go the way of all scrap. They needn't, however: they can be put to good use!

Bells seem to evolve naturally from these collars. In fact, you need do little more than clean up the collar as you would any piece of green ware and make some arrangement so it can be suspended, and so a clapper can be inserted. Exactly how you do it will depend on your ingenuity and also on the size of the bell. For some specific details refer to the article on Christmas bells in the November, 1954 issue of *CERAMICS MONTHLY*.

The Christmas season automatically suggests gaily decorated, tinkling bells; however, bells large and small can be used throughout the year. They lend themselves perfectly as decorations for baby showers or wedding parties; they make pretty package decorations at any time of the year; and the tiny ones can be worn on the ends of ribbons, belts, neck bows—or even used as earrings.

In the photo above, a collar is shown being removed from a mold. Below is a variety of bells undecorated (left), completed and in use (right). How you decorate them is up to you. They can be easily completed in one fire; or you can embellish as gaily as you like with overglazes and metals in additional firings.

Whatever your preference, be sure, always, to give a second look to the mold collars you trim off, and you'll always have "bells" waiting for your decorating ideas.—Peg Townsend, Townsend's Arcraft and Hobby Shop, Tucson, Ariz.



BE AN AUTHOR

Tell others how you do what you do in ceramics. Send your manuscripts (with sketches and/or photos if indicated) to the Editor of *Ceramics Monthly*. The briefest "Brief" receives the same careful consideration as the longest feature article. Mail yours to CM today.

FREE

ENAMEL-ON-COPPER  
IDEA BOOK

BRINGS YOU MORE FUN & PROFIT

The Copper Shop's FREE catalog gives processes and techniques for exciting creative results. Even beginners can get professional results on the very first piece with our low cost supplies and kits!

The catalog lists hundreds of exclusive, imaginative items for your own use or for resale at many times the cost of materials. NO METAL WORKING or SOLDERING NEEDED! Items shown are ready for decorating and firing. Included are:

BRACELET KITS — EARRINGS — PENDANTS — DISHES — CUFF LINKS — KILNS — TOOLS — SUPPLIES

FINE SILVER AND STERLING SILVER

The Copper Shop is famous for outstanding enameling ideas. Send for your copy of our new catalog TODAY!



the copper shop

A Division of Immerman & Sons

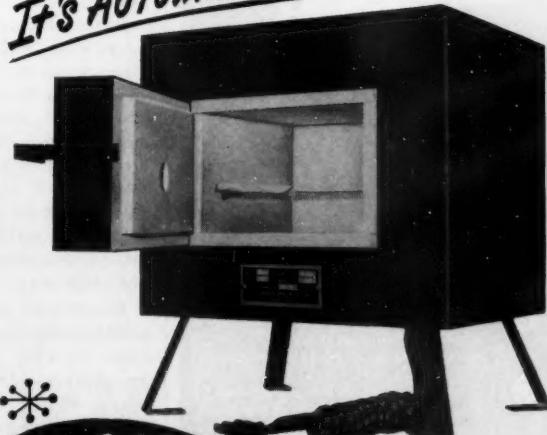
1812 East 13th Street Dept. N-62  
Cleveland 14, Ohio

ENAMELING KILN



INSIDE 7" x 7" x 4 1/2"

*It's Automatic*



\$25.00

F. O. B. FACTORY

Write for further information  
Mail Orders Shipped Promptly

HI-TEMP Engineering Corp.

1020 Boylston St. Newton 61, Mass.

NEW  
**X-acto**  
**CERAMIC**  
**TOOLS**

For sgraffito, incising, slab work, template making, shaping, modeling, trimming and clean-up.

**QUALITY:** Finest precision-made scraper points and surgically-sharp knife blades.

**VERSATILITY:** Slim all-metal handle takes any of 6 scrapers as well as blades.

**ECONOMY:** Points and blades quickly and easily interchanged or replaced.

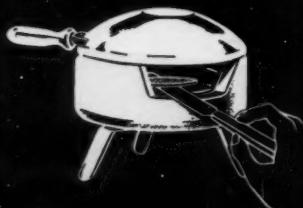


No. 63 Double Set: 2 handles, 6 points, 2 knife blades . . . \$2.50. Other sets at 75¢ and \$1.50. Refills available separately.

**X-acto**  
Inc.

Send for Flier—FREE; Catalog—25¢  
48-69 Van Dam St., L. I. C. 1, N. Y.

**METAL ENAMELING**  
As Easy As ABC



**A** \$17.50 buys this efficient, Fine-Art Metal Enameling Kiln No. 5-E. It fires pieces as large as a 6-inch bowl.

**B** Little space is needed for the compact, 7 1/8" diameter by 6 1/4" kiln. It connects to any 110-115 volt circuit.

**C** Only 3 minutes or less is required to fire an enameled piece. Permanent, inexpensive enameled pieces can be made at any grade level.

Write for FREE catalog listing kilns, enamels, supplies.

**AMACO PRODUCTS**

Since 1919

AMERICAN ART CLAY COMPANY

DEPT. CM INDIANAPOLIS 24, IND.

**The Human Angle**

(Begins on Page 16)

ment. Think and feel how you can arch it, how the rib cage swings on the string of the spine, how the cage swings back and forth from side to side—and how the hips, if you are agile, get around too. Make the head egg-shaped rather than round (as the beginner is apt to do), and set it on the neck at the right angle.

**Detail:** Be sure the figure stands securely and convincingly before adding hair and clothing. Watch out for braids and curls that are too large, fat and out-of-scale, too busy and bearing little movement in relation to the rest of the figure. The edges of clothing can be too thick or, if extended as a full skirt, too frail; buttons too large and thick. Keep drapery folds simple and in keeping with the figure movement. Keep detail in scale; see how much you can leave out and still put over your idea.

**Style:** Be consistent; if you start to stylize the figure, it should be an all-over job and not just in spots. Don't try to exaggerate one part and do the rest realistically.

**Drying and firing:** Perforate the small figure from the bottom up (where it will not show) so that it will dry and fire better with no risk of air pockets to explode during firing; in larger figures, several drain or "weep" holes may be necessary. The piercing should be done when the clay is leather-hard, and done very carefully. Use a long, sharpened wire for this job; you can make one out of a coat hanger, twisting a loop at one end for a handle and filing the other end to a three-sided point. Always give solid sculpture a long, long, slow firing: the first 1000° should take at least six hours to attain; after that, you can progress more rapidly. If you have an electric kiln, leave it on low for five hours, then on medium for two hours, then high until finished. Your work should not crack, warp or break if fired this way.

In general, beware of an excess of detail in figures: make a simple statement in clay and let the eye and imagination of the beholder finish the effect. Watch for the opportunity to repeat patterns and shapes and movement so that unity, harmony and emotional effect may be heightened (see "Intermission" page 16). If, for example, your composition is tall and narrow, see that the feeling is carried out (head, hair, nose, fingers, arms, legs, movement and color, even the costume if such is involved—all sug-

(Please turn to Page 28)

**GLAZING PROBLEMS?**

**Art Glazing Techniques \$3 copy**  
 • Step-by-step handbook containing 10 complete ceramic art glazing projects.  
 • How to fettle: prepare dry glazes for use; combine various types of glazes; use decorative frits, etc.  
 • Work-in-Progress pictures as well as photographs of finished work. Enamel type washable cover, spiral bound.  
 • Interest-holding test pieces suggested. Detailed steps are stipulated for each project.  
 • The material in this handbook can serve as an introductory course to handbuilding, or can be complete course in itself.

**TEACHERS' GUIDEBOOK** — \$2.00 copy. Contains class plans for each technique. It is correlated step by step with **ART GLAZING TECHNIQUES**. Order now!

A ready-made simplified Fall program.

**CERAMIC ENTERPRISES**  
322 RIVERBANK • WYANDOTTE, MICH.

**ENAMELIST'S XMAS SPECIAL**  
**CIGARETTE BOX**

5 1/2" x 3 1/2" x 2". American polished brass. Modernly styled and footed. Complete with 18 Ga. copper blank for hinged top—fits edge to edge—and special adhesive for assembly. \$6.00 complete. Literature on request—Wholesale & Retail. Charles Harris Co., Cathedral Station, N. Y. 25, N. Y.

**CHINA PAINTING**

Lessons via Correspondence.  
\$1.00 each. Full course, 12 lessons, \$10.00  
Group of 315 black & white designs, \$3.00

Also

Class-room reference book all about  
**CHINA PAINTING**  
only, no pottery etc. \$4.25  
Nettie E. Pillet  
841 Barrows Cr., Pasadena 6, California

**MOLDS**

by Charles Houston

- PLASTER CASTING MOLDS  
See Our Complete Line of Press  
Molds At Your Dealers.  
Free Writings and Information to dealers.  
Hobbyists send \$1.00 credited  
to first order.
- BISQUE PRESS MOLDS  
CHARLES HOUSTON MOLD CO.  
3618 W. Bullard, Fresno, Calif.

**WROUGHT - IRON TABLE FRAMES FOR  
6 X 6 CERAMIC TILE, MOSIAC TILE, ETC.**

**DISCOUNTS**  
to STUDIOS and SCHOOLS

Write today for Description and Prices

**carmel Work center, inc.**  
P.O. Box T-1 Carmel by the Sea, Calif.

**COPPER ENAMELING**

The latest, the greatest hobby activity you've ever seen. Easy-to-make enameled jewelry to wear and to give. Complete line of Kits, Kilns, shapes, enamels and jewelry findings at lowest prices anywhere. Free delivery from tremendous stock, postpaid direct to you. Write for FREE illustrated list #4116, today!

Eastern Handicraft Supply Co., Inc.  
151 Spring Street New York 12, N. Y.

QUILLS FROM SELECTED GEESE  
ARE FILLED ONLY WITH SELECTED  
CAMEL HAIR OR FITCH HAIR FOR

**BERAMIC**

**China Decorating Quills**

Dealers-Teachers!  
Write for FREE Catalog

**BERGEN BRUSH SUPPLIES**  
Dept. K Lyndhurst, New Jersey

## Decorative Candle Holders



Much has been written about making and using fancy candles for decorative purposes. There are many people, however, who set them out as decorations but refuse to burn them because "they are too pretty." If that's your feeling, you will like this idea because it allows you to have your cake and eat it, too!

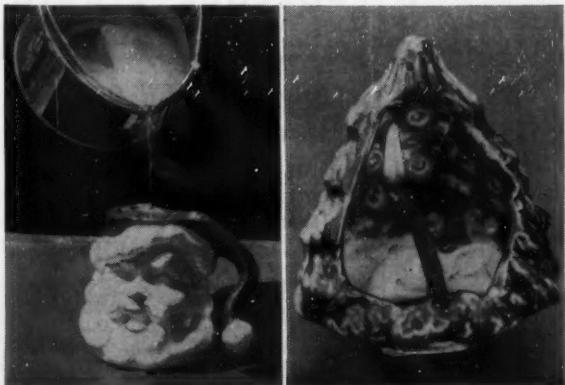
The trick is to convert a piece of gaily decorated ceramics into a candleholder. This enables you to enjoy the candlelight and still keep the decoration. There are countless ideas and approaches, two of which are shown here.

The Santa mug (see above) is a gay, decorative piece particularly useful for children's parties because it isn't easily tumbled over, and so there is little danger of fire. On this particular Santa, the face was decorated with flesh underglaze, the cheeks shaded with translucent underglaze and all flesh tones matt-glazed. Red glaze was brushed on the hat and the white areas were clear glazed. The inside was left unglazed and the entire piece once-fired.

When the piece was finished, molten paraffin (you can use melted, left-over candles, too) was poured in; when it started to stiffen, a wick was inserted and pushed to the bottom of the mug. Use wired wicking and be careful when you melt the wax, not allowing it to boil or drop into an open flame. Actually, a double boiler is the safest method, but I like to use a container I can discard (see below).

The Christmas-tree candleholder (below, right) is a cast piece originally designed as either a salt or pepper shaker. One side was cut out while the piece was still fairly soft. When dry, it was decorated and glazed inside and out. Small holes can be cut all around the tree to let the candlelight play in all directions.

If you work with cast ware, look through your supply of molds or green ware and you will surely find many pieces that will lend themselves to either of these ideas. Or, work up your own candle ideas for the Holiday season. — Peg Townsend, Townsend's Artcraft and Hobby Shop, Tucson, Ariz.



## THE KLOPFENSTEIN WHEEL

A full size, quality constructed, all metal treadle wheel for the potter. This wheel has been designed and engineered incorporating features recommended by a group of ceramic instructors at one of our leading universities.



PRICE \$99.50

(IN CRESTLINE, OHIO)  
SHIPPING WEIGHT APPROX. 200 LBS.  
STANDARD HIP REST INCLUDED IN ABOVE PRICE.  
SPECIAL HIP REST PICTURED AVAILABLE AT \$5.00.

### CHECK THESE FEATURES!

13" throwing head • 100 lb. flywheel • Pan 30" x 30" x 5" • Wheel height 36" • Precision ball bearings • Handsome grey finish on pan with black stand • Trim bar for foot rimming included • Custom made accessories available for wheel.

### OPTIONAL EQUIPMENT AVAILABLE

Reversible Throwing Head — for making bats. Has a locating and ejector slug for removing and re-centering bats. A special metal band to form the sides of the bats is included. PRICE: \$10.00.

Wedging Wire and Board — a handy piece of extra equipment for your wheel. Wedging board removable for throwing. PRICE \$10.00.

Aluminum Pan — PRICE \$15.00.

WRITE TO

**H. B. Klopfenstein & Sons**  
359 Pearl St. Crestline, Ohio

### A Complete Ceramic Service for Schools

Let us help you set up a ceramic course in your school or community. Our eleven years' experience teaching and supplying schools with ceramic materials has taught us the right materials and techniques to use. We carry a complete line of supplies and equipment.

Craftool Potter's Wheels • B & I Potter's Wheels • Amaco Products • Drakenfeld Products • Rogers Kilns • Cress Kilns • L & L Kilns • Holland Molds • Atlas Sprayers • Sericrafters Decals • Books & Periodicals • Pemco Products • E-Z Flow Glazes • Duncan Products • Copper Enameling Kilns • Original Molds

We can help you with your courses of study, lesson topics, or project ideas. Our catalogue contains lists for beginning and advanced classes.

CATALOGUE FREE ON REQUEST

*Seeley's Ceramic Service*

7 ELM STREET

ONEONTA, NEW YORK

# NATURAL ORE GLAZES

6 Colors:

BLUE STONE—mottled  
WHITE ENTERPRISE—  
Velvet matte  
BLACK JACK—Matte  
ELDORADO PLUM—  
Rich red

AUBERGINE—  
Rich, dark brown

3 sizes:

TAILING TAN—Khaki  
Trial Pkg (1 oz) . . . . . 25c  
6 oz. pkg. . . . . \$1.00  
6-12 oz. pkgs. . . . . \$8.95  
(all-color assortment)

Money Back Guarantee. Complete  
instructions enclosed.

## ORDER NOW! USE COUPON

Natural Ore Glaze Co.  
Central City, Colorado

Please ship postpaid the following Natural  
Ore Glazes: \_\_\_\_\_

in following color(s) \_\_\_\_\_

\_\_\_\_\_ enclosed.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

## NEW TEACHER'S GUIDE



### "TEACH HOBBY CERAMICS"

8 PLANNED STEP  
BY STEP LESSONS

#### PLUS

PATTERNS & DESIGNS  
LIST OF SUPPLIES NEEDED  
by TEACHER & STUDENT

75 CERAMIC TERMS  
& THEIR MEANINGS

SUGGESTED FIRING CHARGES  
SKETCHES OF FINISHED PIECES

Price \$3.00 postpaid

for special delivery add 35c



ARE YOU  
DIP GLAZING WITH NEW  
PLASTIC SPIDERS?

Finger-Tip Control  
No Touch-Up Necessary  
Box of 4 for \$1.00 Postpaid

TAYLOR CERAMIC SPECIALTIES  
Mt. Carmel Box 99 Connecticut

## The Human Angle

(Continued from Page 26)

gesting the tall and narrow). In other words, be very consistent in carrying out a visual image.

Clarify your thinking and feeling about a subject before you begin a sculpture; just what you are trying to portray must be clear in your mind. Try out the position of the figure yourself; watch other people in the same pose. If unusual dress or costume is called for, do a little research at the library. And if you would charge the figure with emotion, learn to know the poignant language of gesture, and facial and body expression (you may be surprised at how little you have noticed the human race!).

The way of approaching the human figure described in this series of articles is a way that children and hobbyists find easy and lots of fun. The professional artist, too, finds it an easy, creative way of doing preliminary sketches of large models for hollow-built sculpture. For finished work, the method is not practical in pieces more than twenty inches high—nor would I think of using it in connection with models for carved sculpture where the feeling is entirely different. The approach is just about foolproof, however, for pieces on a scale of from six to twelve inches high.

The all-in-one-piece aspect of the method has advantages over the add-a-bit technique. The figure is not so apt to fall apart or crack in drying and firing—which is good ceramic technique. Moreover, the all-in-one-piece method enables you to judge proportion from the start. Experimenting with movement and action is so easy that it lures you from one attempt to another in rapid succession. It's like playing with a jointed doll; you begin to try for poses and postures that would otherwise be undreamed of.

But after all's said and done, perhaps the best thing about this approach to sculptured figures is that it seems to convince even the most timid beginner that he, too, can capture the human angle in clay. •

## BUY A QUALITY PRODUCT

### Model Kilns

TOP OR FRONT LOADING

WRITE FOR FREE

CATALOG SHOWING 45 MODELS

770 N. Main St., Akron, O.

## CHINA PAINTERS BOOK

"The Decorator for China"

now \$3.00

Sylvia's Designs  
For China 40c ea.

### Patterns Available

1. Magnolia Cake Set
2. Giant Pansies
3. Yellow Rose Vase
4. Pine Cone
5. Coffee Set
6. Wild Rose
7. Garden of Roses
8. Violets
9. Iris
10. Lemonade Set
11. Daisies
12. Dogwood
13. Forget-Me-Nots
14. Clover
15. Fuchsia
16. Water Lily
17. Thistles and Birds
18. Crab Apples

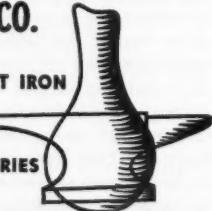
All Designs  
in Color  
with instructions

\$1.00 ea.

SYLVIA'S CHINA STUDIO, DEPT. (C.M.)  
516 Banner Street Nampa, Idaho

## PIERCE CO.

- WROUGHT IRON
- MOLDS
- TOOLS
- ACCESSORIES



Send for free catalog

PIERCE CO.

324 High St., Box 115, Palo Alto, Calif.

## CLAYS AND TOOLS

### CERAMICS • SCULPTURE

A new catalogue is available of materials and supplies for sculpture and ceramics including a wide range of professional modeling and carving tools, many of them shown full size. Supplies shown include those needed for working in clay, wood, metal, plaster, papier mache, stone and such special media as Vatican Stone, Plastex Casting Rubber and Duron Modeling Plastic. Catalogue FREE to those who write to SCULPTURE HOUSE, Dept. A-5, 304 West 42nd Street, New York 36, N. Y.

## DESIGNS

For CHINA PAINTING & PENNA.

DUTCH work

Large assortment to choose from  
\$1.10 per doz., insured parcel post

POLLOCK STUDIO

486 W. Tabor Rd. • Philadelphia 20, Pa.

## COMPLETE, NEW CATALOG

Instructive-Informative  
Fully Illustrated

Hundreds of items all ceramic  
hobbyists want and need.

Send 25c today to Dept. A

Trinity CERAMIC SUPPLY

100 Howe Street

Dallas, Texas

Telephone PR-7248



# answers to questions

CONDUCTED BY KEN SMITH

**Q.** *I have been given a large quantity of red-firing casting slip. Can I use this body for throwing?*

**A.** You will run into difficulty if the body has had deflocculant added because the deflocculant will make it crumbly and difficult to work. It would be helpful to know whether the slip is in liquid or dry form. If dry, it is doubtful that deflocculant has been added and all you need do is add water, wedge, and hope it will have good throwing properties.

**Q.** *My electric hobby kiln is in an unventilated room. I wonder if this is a health hazard because a hamster who lived in that room became ill and died.*

**A.** I would be inclined to think that the death of the hamster was an unhappy coincidence. It is important, however, that a room be well ventilated (particularly a small room) during the firing of a kiln. Even if there are no toxic fumes being given off (for example, from lead glazes), a small, closed room would quickly lose a high percentage of its oxygen and it would be an unhealthy atmosphere for anyone to be in for a great length of time.

**Q.** *If a clay body is designated cone 06-04, would it be less likely to chip if it was fired to the higher temperature?*

**A.** Certainly. The better matured a clay body is, the tougher it will be.

**Q.** *I have just constructed my own kiln and wonder if you can tell me the best way to dry it out: gallons of water were used in the construction. The kiln is a top-loader, about two feet square inside. A heavy metal box, 4" x 4" x 3", was used for the container; the inside lining is firebrick; and Sil-O-Cel, mixed with cement and water, was rammed between the firebrick and the metal shell.*

*I have had kiln current on halfway for a month and steam still comes out.*

**A.** It won't do much good at this point to tell you you should have used another type of insulation between the metal and the brick: there are excellent dry insulators in powder, block or fiber form, which would do the trick better and which would not produce the water difficulty you are now facing.

I believe the only way you can get rid of the moisture now is through the metal shell. I would suggest drilling a series of  $\frac{1}{2}$ " holes through the metal on all sides and on the bottom, too, if possible. Then, close the lid, bring the kiln up to red heat, and hold it there until all the water has been eliminated. It will take a long time.

**Q.** *Can you tell me who supplies bisque ware in a variety of shapes and styles? I have been able to find only plates and tiles in bisque.*

**A.** This is a difficult item to find because it is fragile and difficult to ship. I do not know of anyone selling bisque at retail other than the suppliers of the plates and tiles. Some of the dinnerware manufacturers would sell bisque ware in quantities; you might inquire of some of the potteries in your area.

All subscriber inquiries are given individual attention at CM; and, out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions' Editor; please enclose a stamped self-addressed envelope.



★  
Acclaimed  
Everywhere  
by  
Teachers  
and  
Professionals  
for  
Performance!  
★

This Nationally  
Recognized  
Power-Driven  
Precision Wheel  
only \$57.50  
(Shipped complete,  
Less Motor)  
★

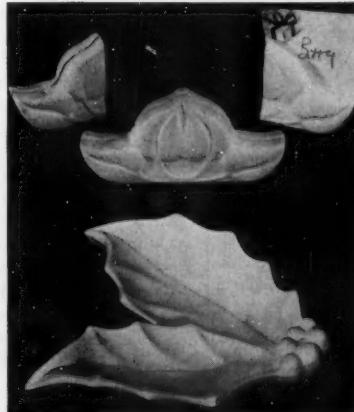
Ideal for school, studio, home use . . . The famous B & I Pottery Maker, first in the field, is still first in value and in price! Simple operation, rugged construction, with all the versatility required by professional workers! Many built-in features . . . ADJUSTABLE arm rests; BUILT-IN water container; VARIABLE speed drive; QUIET bronze and babbitt bearings; ADJUSTABLE foot-pedal control; UNUSUAL size range.

Before you buy, Write B & I . . . get full, free details; Point-by-point, we challenge comparison on QUALITY features . . . Our price is still the best in the field!

B & I Pottery Maker shipped complete, less motor, f.o.b. factory, Burlington, Wisconsin, for only \$57.50.

**B & I Mfg. Co., Dept. C, Burlington, Wisc.**

"Originators and Makers of famous B & I GEM MAKERS"



Get  
into  
the  
Holiday  
Spirit!

For a gay table decoration use these philodendron-leaf PLACE CARD HOLDERS whole or cut into halves.

**Mold # 24-\$2.00 (3 1/4" w. x 1 1/4" h. x 5/8" thick)**

For a charming accessory this DOUBLE HOLLY ASHTRAY is unequalled.

**Mold # 3-\$4.00 (6" x 6" x 3/4")**

All molds F.O.B. Rumson, N.J. Add 10% packing charge. No C.O.D.'s, please. Loose-leaf picture catalog \$1.00 (c) Bee.

Send for  
FREE illustrated  
literature & price list

*Bee Beach Designs*

70 Oak Tree Lane, Rumson, N.J.

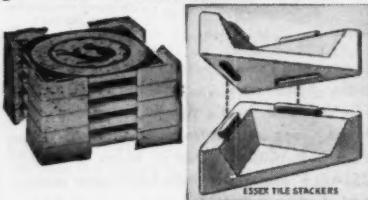
# ESSEX

## Tile Stackers

### Make Tile Firing Practical

IN STUDIO KILNS

- SAFER: Stackers Interlock Firmly.
- MORE COMPACT: Stack up to 14 Tiles in Kiln only 11 inches high.
- BETTER RESULTS: Tapered inner sides prevent glaze sticking. Perfect air circulation.



1 Doz. (3 Sets of 4) ..... \$1.50  
 4 Doz. (12 Sets of 4) ..... 5.25  
 1 Gross (36 Sets of 4) ..... 14.50

• SEND CHECK OR MONEY ORDER

ESSEX CERAMICS CORP. DEPT. CM-11

30 Canfield Road Cedar Grove, N. J.

**THE LIFETIME GIFT**

"IT STANDS ALONE"

**Magnifier** A Bausch & Lomb 5 inch lens

STETH-O-GLASS

454 N. E. 79th St. Miami, Florida

copy

Postage 60c

\$7.95

No. C.O.D. Pat. Pending

Your hands are free. Better detail. Less eye strain. Lightweight, clear Lucite frame. 10-day money-back guarantee.

Complete Adjusted "YOU WEAR IT"

### Ceramic Jewelry

(Begins on Page 21)

The appearance of the backs, therefore, was one of the first problems I decided to tackle and it is one for which I have only recently found an answer (I think).

Of course you can glaze the backs (the way I make my jewelry, it would have been almost impossible for me); but you have to leave unglazed spots where the findings are to be attached, and they still have a glued-on look.

My first attempt at an improvement was to cover the entire unglazed back with gold. It was easily fired flat on the kiln shelf; it looked all right; and it took the cement well. But it cost too much, took too much time, and still left the lumpy, insecure look of cemented-on fixtures.

Next, I tried something that I felt was the real answer: sterling silver backs. I mounted a few pieces on sterling silver which had been cut and filed to shape, and they looked fine (in fact, they were accepted in a museum show). Neat holes can be drilled into the silver for jump rings and pendant loops, and pin stems and catches can be soldered with ease. They sold well, too; duplicates kept me busy for months.

After the initial enthusiasm subsided, however, I found that I wasn't completely satisfied that silver backs were the answer to the problem. The clay pieces still had to be cemented to the silver, and although excellent cements are available, there is always the possibility that the pieces will come apart. Moreover, while complicated outlines and center cutouts are very simple in clay, they are very difficult and sometimes unsuitable in 22-gauge silver. But the major difficulty, as far as I was concerned, was the weight of the silver. The big advantage of ceramic jewelry over other types is that it is really feather-light, making it both comfortable and practical. By gluing the pieces to a heavy metal, this great advantage was lost. So, I continued to look for an easier, cheaper, and more flexible way that would suit my peculiar talents.

Then, like Kathe Berl, when she had the problem of mounting her large enamel picture ("My Enamel Picture and How It Grew" April), I discovered *Sculp-Metal* and became enamored of its possibilities.

*Sculp-Metal* is a rubbery, metallic compound that hardens into a metal. It can be applied with a brush; it can be molded as easily as clay; it can be polished to a bright silver gleam or given a textured, brushed finish; it will adhere to and permanently bind

(Please turn to Page 32)

At Last—our new bead mold and bead setter are back in stock!



Demand was so great at the recent Eastern Ceramic Show, we sold out the first day. BEAD MOLD is a pour mold of finest pottery plaster containing 6 cavities—strawberry, honeysuckle, acorn, and 3 different beads. Only \$3.00 each.

BEAD SETTER— $5\frac{1}{4}$ " x  $5\frac{1}{4}$ " x  $1\frac{1}{8}$ " is exceptionally sturdy and will not tip over in the kiln. Heavy nichrome wire will not sag. Only \$2.00 each. Dealers' inquiries solicited.

Send for FREE 20-page CATALOG on molds, jewelry findings, and Kenrick Watermount Decals . . . a fine collection of dinnerware, artwork, and jewelry molds including an informative text on pressing, glazing, and assembling jewelry, and instructions on the use of Kenrick Decals.

Prices FOB Asbury Park, N.J. Under \$10—add 50c for packing. No COD's please. We carry Bee Bass Molds.

**"THE LEHRHAUPTS" Ceramics**  
 1000 Wickapecko Dr. P.O. Box 345B  
 Asbury Park, N.J.

### TEACHERS

WITH CONFIDENCE FOR YEARS HAVE OBTAINED THE BEST CERAMIC SUPPLIES & EQUIPMENT FROM TEPPING

Send 25c for CERAMIC CATALOG-MANUAL. Complete source of supply for kilns, clays, glazes, enameling supplies, tools, etc. FREE Instruction Literature.

Professional staff of long experience  
**TEPPING STUDIO SUPPLY CO.**  
 3517 Riverside Drive • Dayton 5, Ohio

### SPECIALIZED CERAMICS CORPORATION

manufacturer of

Wonfire Liquid Glazes  
 Wonmix Off White Casting Slip  
 Whitemix Pure White Casting Body  
 200 W. Third St. Plainfield, N.J.  
 Gordon Prior, President

### CHINA PAINTING IS BACK

Everything for the China Painter. White china blanks, paints, brushes, etc. My new profusely illustrated book \$4.50. Pamphlet & price list 25c (coin). 16 popular colors & free medium \$2.50 PLUS p.p. & ins.  
**HILDA VOGEL STUDIO**  
 1701 PARK RD. N.W. WASHINGTON 10, D.C.  
 DEPT. "C"

### The Potter's Wheel

Boston Post Road  
 Westport Southport Line  
 Westport, Conn.

### Copper Enameling Supplies

Dealer Inquiries Invited

## Decorating Glass

(Begins on Page 23)

Ices are prepared in various sizes of granules—fine, medium and coarse. The finest are usually used for simulating a frosted effect. The ices can be had in beautiful colors as well as in crystal; some are opaque and others transparent. In the application process, a special medium (an oil) is used to hold the granules in place. The medium is brushed on as smoothly as possible and, if necessary, is patted with a silk pad especially when an evenly frosted effect is desired. Then the ices are sprinkled, dusted or allowed to fall on the oiled areas. The surplus is shaken off and replaced in the proper bottles. When using two or more colors, allow each one to dry before applying the next; the oil sets up quickly. Clean the edges around the design and straighten bands with a bit of cotton on a toothpick. Sometimes it is necessary to use turpentine for cleaning but if the iced area is very dry, much can be scratched off with a sharp tool. Unwanted scratches or weak places inside the design, however, cannot be repaired; remove all and start over. Effective decorations can be finished in one firing when ices are being used, unless a background of luster is involved.

Not all ices mature and adhere at the same firing temperature. It is advisable to experiment with the various-sized granules until the exact temperature for best results is known. Not all sizes of ice will adhere at the same temperature: there is a variance between the finest and the coarsest grains, and between the opaque and transparent. The coarsest and the opaque need a higher temperature than the others. Not all products have the same enduring point of temperature, either; it depends on the manufacturer. Sometimes just one-half cone down in temperature will make a great deal of difference—and the ices must not be allowed to melt (re-read my firing instructions, May.) If lustres, metals or colors are to be combined with an ice decoration, these should be completed first at the generally average temperature of cone 022. The finest and transparent ices will usually adhere with cone 022 only beginning to bend. The rough finish of ices should be retained so guard against overfiring which might cause melting and running on concave or convex surfaces.

Little need be said about the use of enamels on glass because the technique is exactly the same as for decorating china and pottery, and the same mixing medium is used. The selec-

tion of enamels for glass, however, is quite limited in production at the present time. There are some old Bohemian enamels, and a few domestic, that are good for raised work and jewels. These are appropriate for decorating lime, pressed ware, either transparent or obscure, in such forms as compotes, candy dishes, bottles, etc., which are suitable for conventional designs. Flat enamelwork, however, has no advantage over the opaque colors used for glass painting.

### Prepared Colors & Kits

A selection of prepared colors in liquid form is particularly recommended for the novice and for commercial work. Kits are fine for studio classes; a brush is included in each kit, and a reducing oil to be used for thinning the colors when necessary. These pigments are quite opaque and are very good for one-stroke contemporary designs. A swirling and twisting motion with a full-loaded brush gives character to the painting and a nice decoration in one firing. Lay on a good deal of color but not so heavily that it may bubble; it will dry quickly because the medium is not heavy with oil. Touches of liquid gold may be added for the second firing whether applied over the colors for relief or in the background.

(To be Concluded Next Month)



## ANOTHER Kleiner Original

### DECORATOR'S LIGHTER SETS

Don't delay — be in time for Christmas giving.	
Molds # 411, 410, 456, 409	each \$4.00
" # 451	each \$3.50
" # 459 and 466	each \$3.00
" # 447	each \$2.50

(add 10% packing charge)

Jumbo Chrome lighter units each \$2.50

Dealers: Inquiries invited

**CREEK-TURN**, Rt. #38, Hainesport, N.J.



## HAND PAINTING COLORS for GLASS

### READY MIXED FOR INSTANT USE

#### ALL COLORS COMPATIBLE



10 Beautiful Colors, Gold, Ice, Ruby Luster, oil  
Enough material to do 100 plates . . . \$5.00 Pp.

#### Torrance Copper Enamels

##### KIT No. 1

###### 10 Brilliant Colors

Red—Green—Yellow—Light Blue—Black

Dark Blue—White—Brown—Turquoise—Clear

COPPER CLEANER • ENAMEL GUM • INSTRUCTIONS  
\$5.00 postpaid

##### KIT No. 2

Transparent Colors as above \$5.00 Postpaid

## TORRANCE GLASS & COLOR WORKS

22922 South Normandie Avenue — Torrance, California

# Everything for ENAMELING

EXCEPT THE KITCHEN SINK!

Each item tested and proven in our  
enameling classes. Competitively  
priced and easy to order...BY MAIL!

## Send for: FREE CATALOG

Completely illustrated and priced!

**SILVER, COPPER SHAPES...** shown full size  
**STAINLESS STEEL TRIVETS...** our famous line  
**"THOMPSON" ENAMELS "HOTPACK" KILNS**  
**JEWELRY FINDINGS** PLIERS...SNIPS  
**SLUSH COLORS** MORTAR AND PESTLES  
**BRUSH COLORS** LUMP ENAMELS  
**SCREENS** OVERGLAZES  
**FORKS...TORCHES** JARS...BRUSHES  
**INLAY TOOLS** KILN SHELVES  
**SCRATCH TOOLS** CLEANERS...ATOMIZERS  
**LIQUIDS** PIN BACKS...EARRINGS  
**HONES** CUFF STUDS...CLASPS

### LOW COST ENAMELING KIT!

\$5.95 plus 55¢ packing and  
postage brings complete kit  
of shapes...tools...glazes  
...instructions...everything  
but a kiln!



Send for **FREE CATALOG** today!

the potter's wheel, inc.  
11447 - C Euclid Avenue - Cleveland 6, Ohio

## GIFT PROBLEMS?

● "Have you a gift problem on your Christmas list? Why not give a new hobby this Christmas. Send for Campana's booklet of complete and partial kits in all forms of Art. They are guaranteed to make a hit!"

● We specialize in imported white china and the famous Campana China Colors. A complete range of 85 colors known for their quality and reliability for over 60 years. Also kilns, brushes, clays and glazes."

**D. M. Campana**  
**Art** 442 N. WELLS ST.  
**Co.** CHICAGO 10, ILL.

## Ceramic Jewelry

(Continued from Page 30)

almost anything — clay, metal, cardboard, screening, etc.

This material worked fine. It not only provided a covering for the backs of the pieces but it held the finding as well. But (and there always seems to be a but), it took a long time to cover the backs smoothly and, since it is difficult to file a flat surface, the effect I got was of a hammered-metal surface with too many little bumps in it to permit a high polish. With some types of earrings (see page 22), *Sculp-Metal* is the only material that can work; however, on drop earrings, for example, I still wanted something better.

A final solution eventually dawned on me: sheet aluminum. A large sheet of this do-it-yourself material (sheet, not foil) costs around \$3. It can be cut with scissors, drilled, filed, polished, or wire-brushed.

The method I use is to cut the sheet aluminum slightly larger than the ceramic piece to be mounted. The top surface is covered with *Sculp-Metal* and the clay piece pressed in place. In a few minutes the metal sets enough to hold, and the edge between the ceramic and the aluminum is filled in, filed smooth, then polished to a bright finish. The aluminum is not as handsome in its own right as silver; it does, however, make a suitable back; it is cheap, easily worked, permanent, and suitable. But best of all, my jewelry is back in the feather-weight class again.

### Design

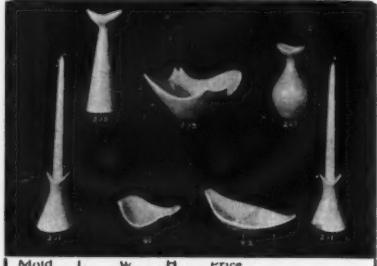
It seems to me that a discussion of jewelry-making is never complete without covering the subject of *making the jewelry work properly*. Perhaps you have never given it a thought, and if you stick to simple pendants and round earrings you will never have to. But, drop earrings must be designed to hang attractively; free forms must fit the part of the anatomy they decorate; pins shouldn't flop over like rag dolls; and a multi-piece necklace should look like something more than a bunch of things hung on a chain.

Although nothing can take the place of the trial-and-error system when it comes to the mechanics of jewelry, a few suggestions here may save you some wasted efforts.

Free-form earrings must have a left and a right. Also, any earring having a top and bottom in the design will fit better if you make a left and a right by slanting the fixture toward the cheek when you attach it.

A pin stem should be fixed-in place  
(Please turn to Page 36)

## A Few of Our SWEDISH MODERN ORIGINALS



Mold	L	W	H	Price
206	3 1/2	2 3/4	10	\$5.50
205	10 3/4	10	4	6.00
203	3 1/2	3 1/4	7	4.50
201	2 3/4	2 3/4	4 1/4	3.50
90	5 1/4	4	2 3/4	3.25
92	9	4	2	4.00

No COD'S Please. 10% Pkg. charge under \$50.00  
Discounts on Quantity Only.

**RUTH DENICE LAUER, INC.**

135-06 Jamaica Ave., Jamaica 18, N. Y.

## IMPORTED WHITE CHINA

Send 25¢ for catalog

Deductible from first order

Maryland China Company

1436 N. Gay St., Baltimore 13, Md.

## FREE Sample J. M. "Slideoff"

Convert varnish decals to watermount

Also send for  
Decal Catalog & instructions ..... 60c  
Mold Catalog ..... 25c  
Hobby Discount Plan ..... 10c

John Martin Treasures  
Box 245 Dept. CM 9, Montclair, N. J.

## SEND TODAY FOR FREE DESCRIPTIVE FOLDER

on Mason Optical Pyrometer for Easy-Accurate Hi-Temp Precision Readings—only \$49.50 ppd.

**MASON INSTRUMENT CO.**  
29 Elm Ave., Mt. Vernon, N.Y.

## Automatic KILN CUT-OFF

NO MORE CONE WATCHING!

SMITS OFF OFFERS TO RUN AUTOMATICALLY WHEN EXPOSED TO TEMPERATURES OF 1500 DEGREES. OPERATES FROM CONE 0 TO INSTALL JUST INSERT IN PYROMOLE. REASONABLY PRICED FROM \$17.95. DETAILS FREE.



**KILN-GARD**

214 8th Ave. North - Jacksonville Beach, Fla.

**"DECORATION DESIGNS FOR CHINA AND GLASS" . . . by Zena S. Holst**  
(Ceramics Monthly's overglaze expert)  
Over 200 beautiful designs...only \$5.00 postpaid

**CAPITAL CERAMICS**  
1151 So. State St. Salt Lake City 11, Utah



Designs by Eve  
**COPPER BLANKS**  
Send 25¢ for catalog & sample, refunded on first order.

**WEATHERBY PRODUCTS**  
Route 8, Box 532D  
JACKSONVILLE, FLA.  
Phone: Flanders 9-5456

## The Leach Pottery

(Begins on Page 18)

There is no rigid division of labor among the potters, the jobs of throwing, glazing and kiln packing being interchanged from time to time. Nor are they restricted in the kind of pots made, each being free, once routine production has been covered, to make and fire his own designs in his own time. These are subjected to general criticism; some of the designs are put into regular production, while the more individual in character may be exhibited in the names of their makers.

Working for the most part in stoneware and porcelain, the Pottery makes its own bodies and glazes. Much of the clay comes from Dorset and Devon, in the form of ball clays which make up the basis of the stoneware body. One of these is selected for its iron content, which helps to produce a warm color in the exposed fired surfaces. A local red sand is also added to produce a certain rough-



PORCELAIN pieces are usually small such as condiment sets, jam pots, covered dishes.

ness of texture. The porcelain body contains a high proportion of ball clay which is necessary to make it reasonably throwable, and although this reduces translucency, a very hard and fairly white body is produced.

The glazes and the iron slip are used interchangeably on stoneware and porcelain; and, in fact, the two wares are fired side by side in the kiln. Glazes range from glossy black, through dark browns, rusts and soft greens and blues, as well as a white matt or oatmeal glaze that is used principally in conjunction with either an undercoat of black slip or underglaze pigments. The two principal pigments used are iron and cobalt

bases respectively. The iron gives dark brown and rust colors and the cobalt, which is adulterated, a soft blue.

A Japanese climbing-type kiln, excellent for both oxidation and reduction, is used. It will hold about 1800 glazed and 1300 green pieces. It is made in three chambers which are fired progressively, the heat from the first passing to the next and so on. The first two chambers nearest the heat source are the hottest, and are used for glaze firing at 1300°C; the third, firing at 900°C, is used for bisque. Doorways are filled with bricks and a mortar of fireclay and waste clay to make sure that absolutely no draft reaches the ware. It takes about 24 hours to heat the chambers of this oil-fired kiln; and, since the walls are 9 inches thick, some 48 hours are required for the cooling process.

A separate and very attractive building houses the showroom, where the ware is displayed in interesting groups and against good backgrounds. Selling is done directly to the customers who come to the Pottery, or who order by mail, and Leach ware is also sold in many leading retail shops throughout the country. Orders are handled efficiently and as quickly as possible from a standard price list on domestic ware, stocks of which are kept in another separate building. Prices are modest, even on pots done by Bernard and David Leach themselves. More individual works have been fairly widely exhibited abroad (Paris, Milan, Scandinavia, United States, Japan) and both individual and standard pots are now being sent increasingly to Canada, Australia and New Zealand, where there is a keen interest in contemporary pottery.

Parallel with their teaching is the Leach openhandedness with the results of their research, typical of which are the details and formulas given in "A Potter's Book" by Bernard Leach, published in 1940 in England, but widely known in the United States. The ideal that has inspired the father throughout his career is still the basic aim of the sons, and their stand for sincerity in pottery, for honesty in craftsmanship, will continue in the years to come. •

## PARDON US

### our slip is showing!

(CASTING SLIP, THAT IS!)

It's showing up in such far away places as Newfoundland, and that's a mighty long way from Memphis!

Smart buyers everywhere are learning that

### EX-CEL WHITE CERAMIC SLIP

is not just another slip, but is the best slip on the hobby ceramics market.

Why be content with poor color, immediate or delayed crazing, and brittle greenware ? - ? - ? - ?

BUY Ex-Cel Slip AND SOLVE ALL OF THESE COMMON PROBLEMS.

when better slip is made

### House of Ceramics

will make it—and that's for sure.

3 2 9 3 - 3 2 9 5 Jackson Ave.  
MEMPHIS, TENN.

### Simply Amazing For Glazing . . .

THE  
BURGESS  
ELECTRIC  
SPRAYER

(Just plug in and spray away)



\$12.95

Complete—postpaid

FREE—4 oz. bottle of JANE SNEAD glaze with each order.

Put the finishing touch of the artisan on your pet ceramics with the new Burgess Electric Sprayer—it's the simple, thorough way to glaze; it beautifies your work. Long, faithful service assured by the jeweled sapphire nozzle of this sprayer. Sliding pattern and volume regulated by spray adjuster, which prevents waste, saves you time and money. The lightweight "Burgess" comes complete, no compressor required. For exactly the job you want—it's best to invest in a Burgess Electric Sprayer. Send check or M.O. today! Dealer inquiries invited

**WROUGHT  
IRON** *Tables for Tile*

CUSTOM-MADE FRAMES FOR 6x6 CERAMIC TILE,  
ENAMELED TILE, ETC. MAKE YOUR OWN TABLES!  
write today for description and prices.

**HALLAM STUDIO** 1600 Main Street  
Racine, Wisconsin

**VOLLMERS CERAMIC STUDIO**  
1723 Paxton St., Harrisburg, Pa.

Distributor for

**RE-WARD**

Discounts to

**DEALERS, STUDIOS, SCHOOLS**

Catalog 25c

Complete line of CERAMIC supplies

**JANE SNEAD  
CERAMIC STUDIO**

170 Elm Street  
Bridgeport 3, Connecticut

## Florence Cox

Ceramic Studio

543 Boulevard, Kenilworth, N. J.

Distributor

Tru-Fyre • Renaissance • Wonderfire Glazes • Fine Art Brushes • Double B Wood Novelties • L & L Kilns • Cox Gold Erasers • Jane Snead Publications • Silk Sponges • Florence Cox Molds • Eric Gort Original Molds • Coxcraft Gold, China Paints, Palette Knives, Wood Wheels for Lace Work, Velvet Picture Frame Backs, Watermount Decals, Lycoming Wood Tile Frames, Ray's Finger Tool.

1954 Greenware and Firing Price List 20 Pages \$1.00

Four page supplement for your 1953 price list—25c



## Artistry in MOLDS...

is yours when you order from LUDWIG SCHMID. Only the finest Plaster of Paris is used and these long lasting molds guarantee you good castings retaining the finest details. Place your order today! Send \$1.00 for your catalog. It will be refunded on your first order.

## LUDWIG SCHMID

model and mold shop

838 Genesee Street, Trenton 10, N. J.

# ceram-activities

## people, places & things

### TRADITION PREVAILS IN NEW ENGLAND POTTERY

The last of the New England potteries still producing handcrafted high-temperature stoneware in quantity is the Dorchester Pottery Works of Dorchester, Massachusetts, according to Amelia E. MacSwigan of neighboring Salem. The ware—including beanpots, crocks and mugs, as well as less traditional items—is fashioned today in the same manner as ware made centuries ago. Intrigued with the unique operation, our Salem correspondent submits the following details.

The Pottery is a family affair. Built around

plexity in design and decoration is the keynote throughout Dorchester Pottery.

The ware goes through only one firing. This means that decorating and glazing must be done prior to the firing, and there is little room for error. A Bristol glaze, containing no lead and imparting a semi-gloss finish, is commonly used. Characteristic decorative effects on the pottery include a blueberry design painted in several shades of blue on a gray background, an acorn design done in the same colors, and a much favored, pinecone-and-needle motif scratched through a light brown color. Not all the decoration is representational, however, geometric patterns



Photos: The Worcester (Mass.) Telegram  
and stacking the kiln—produce the ware. Co-owner Henderson (ctr) watches over firings.

being frequently used on other items.

The kiln is a big one. About twenty-eight feet in diameter, and shaped somewhat like a Roman arch, it holds about two-and-a-half carloads of pottery. There are three firings a year, watched over personally by Mrs. Henderson. Fifteen tons of canal coal and some wood, plus three days' time, are required to bring the heat up to the necessary 2700°-3000°F. Five more days pass before the ware is taken out. The kiln door is sealed with bricks when the fire is started; these are removed, during the cooling process, one at a time and only one per hour.

Fittingly enough, the inside walls of the kiln are perfectly glazed in brown, attractively but not on purpose. The coating comes from the enormous amount of brown-glazed ware fired there during the years!

In all its phases, the Dorchester Pottery Works is open to the visitor, Miss MacSwigan reports. The Hendersons and the potters gladly welcome interested persons who come to look into the workings and traditions of New England's last stoneware production.

### MEET OUR AUTHORS:

■ **Kathe Berl**, of New York City (see page 13) started life in Vienna and reached our shores much later. Arts and crafts, in one

(Please turn to Page 36)

# BACK ISSUES of CM available

The following back issues of Ceramics Monthly are still available at sixty cents per copy (Ohio residents add 3% sales tax). We pay postage.

1953

April, July, August, October, December

1954

February, March, April, July, August, September, October, November, December

1955

February, March, April, May, July, August, September, October

Please send remittance (check or money order) with list of back issues desired.

## STATE DIRECTORY

### Ceramic Supplies

where to buy supplies in your area

#### CONNECTICUT

**CERAMICS BY EDNA PARKER**  
Long Hill Ave. at River Road  
SHELTON, CONN.

#### ILLINOIS

**CERAMIC CREATIONS**  
4115 W. Lawrence Ave.  
CHICAGO 30, ILL.  
**ILLINI CERAMIC SERVICE\***  
163 W. Illinois St.  
CHICAGO 10, ILL.

#### MASSACHUSETTS

**NEWTON POTTERS & SUPPLY INC.**  
1021 Boylston St., Rt. 9,  
NEWTON HIGHLANDS 61, MASS.

**STANGREN POTTERY**  
28 Grove St.  
WELLESLEY, MASS.

#### MISSOURI

**MIDWEST CERAMIC CENTER**  
502 South West Boulevard  
KANSAS CITY 8, MO.

#### NEW JERSEY

**FLORENCE COX CERAMIC STUDIO\***  
543 Boulevard  
KENILWORTH, N.J.  
**BELL CERAMICS, INC.**  
Route 10 at Tabor Rd.  
MORRIS PLAINS, N.J.

#### NEW YORK

**BUFFALO CERAMIC SUPPLY CENTER**  
437 Franklin St.  
BUFFALO 2, N.Y.

**JEAN LEONARD CERAMICS**  
96-24 Corona Ave.  
CORONA, N.Y.

**CERAMIC ART SUPPLY**  
45 Grove St. (Greenwich Village)  
NEW YORK 14, N.Y.

#### OHIO

**LUCILLE GERBIG CERAMIC STUDIO**  
4023 Reading Rd.  
CINCINNATI 29, OHIO

**BEECHWOLD CERAMIC STUDIO**  
4299 N. High St.  
COLUMBUS 14, OHIO

**FRANCES CERAMIC STUDIO**  
215 W. Perry St.  
PAULDING, OHIO

#### TENNESSEE

**HOUSE OF CERAMICS\***  
3295 Jackson Ave.  
MEMPHIS 12, TENN.

\*See display ad in this issue.

**CERAMIC HOBBYISTS**

see better  
and work better  
with the

**MAGNI-  
FOCUSER**

The New  
3-D BINOCULAR  
MAGNIFIER



Ceramic work is so delicate and exacting that eye fatigue becomes a serious handicap.

The Magni-Focuser is a magnifying eye-shade that gives magnified 3-D vision and helps to relieve eye strain.

It is worn like an eye-shade and acts like one, too, cutting out all overhead and side glare and at the same time giving

needle sharp magnification in third dimension (3-D). Leaves both hands free to work. Wear it over regular eye glasses. You resume your normal vision by slightly raising head. Weighs only 3 ounces. Send check or money order \$10.50 for 10-day trial. Your money will be refunded if you're not delighted with the results.

**EDROY PRODUCTS CO.**

DEPARTMENT M  
480 Lexington Ave.  
New York, N.Y.

We're  
PROUD

. . . of the RE-WARD line. We are celebrating our 6th year as distributor for RE-WARD'S glazes, underglazes and other fine products.

P.S. We will soon add another fine line of glazes. We have been appointed a Michigan distributor for S. Paul Ward clays and glazes. There will be 120 colors of glazes available.



**NORWEST NOVELTY CO.**

15431 Plymouth Rd., Detroit 27, Mich.  
32480 Northwestern, Farmington, Mich.

### GLAZING HELP

synthetic gum GLAZING COMPOUND

For use with All Dry Glazes

### TOUCH-O-MAGIC

Make your own Brush-on, One-fire glaze from any dry glaze.

Hardens glazes, resists flaking or peeling. Facilitates transportation of ware, glazes do not rub off or chip off with handling. No odor, no spoilage — keeps indefinitely. An effective timesaver for all ceramists.

\$1.00 per. pk. Discount on cartons (25 pks.)

CERAMIC ENTERPRISES

Box 88C • Wyandotte, Michigan

**SPUN COPPER BOWLS**, trays or cups. Also—stamped circles or squares, plain or slotted, for belts and links. Also—card, match or cigarette boxes. The Old Viking Shop, 1236 Delaware Street, Denver 4, Colorado.

### Ceramic



#### MATERIALS AND EQUIPMENT

A COMPLETE LINE OF MATERIALS AND EQUIPMENT AVAILABLE

POTTER'S WHEELS - KILNS - CLAYS  
GLAZES - TOOLS - BOOKS, ETC.

New Low Prices on  
ENAMELS

JACK D. WOLFE CO., INC.  
62 HORATIO ST., N. Y. 14  
(WA 4-6019)

SEND 10C FOR 32 PAGE CATALOG

### COPPER ENAMELING SUPPLIES

Enamels • Copper shapes  
& forms • Findings • Kilns

Send for catalog

Also complete line of ceramic  
supplies and equipment.

ILLINI CERAMIC SERVICE

439 N. WELLS ST., CHICAGO 10, ILL.  
TELE: MICHIGAN 2-3367

### QUALITY KILN KITS \$17.50 UP

Easily Assembled at Home for  
Enameling—Ceramics—Porcelain

Plug into any 110-v. line

Safe, Efficient, Low Operating Cost  
Write for Descriptive Literature

C. M. BUELL KILNS

Box 302, Royal Oak, Mich.  
Tel. LINCOLN 2-4298

When writing to advertisers  
please mention CM

### Ceram-Activities

(Begins on Page 34)

form or another, have preoccupied her since birth, she reports. As an infant, she scrawled colors all over the floor and walls of her nursery; at three, amassed a collection of crayons, false hair, wood, nails, plaster, clay and beads that would do credit to a magpie. A full-fledged child artist at nine, she was the author and illustrator of a published book of verse for children by the time she was fourteen. But enameling came later and then, though it fascinated her, only as a hobby. Professionally, she went into stage costuming, in 1939 designing the "Fashions in Headdress" show at the British Empire Exhibition in London. As an enamelist, the shift from amateur to professional status apparently came gradually. She is today, however, one of the outstanding enamelist in America; and co-author with Mizi Otten, of a book, "The Art of Enameling; or, Enameling Can Be Fun."

■ "It's show season and I'm frantically busy," writes Marion Sawhill, the adventurer in ceramic jewelry (page 21). But she scrawled out a few of her vital statistics which we transcribe as follows: schools—Mather College and Cleveland Institute of Art, also California School of Art; awards—honorable mentions at Cleveland Museum of Art for pottery and ceramic sculpture; represented in permanent collections of Cleveland Museum and Walker Art Gallery in Minneapolis; residence—Cleveland; got into jewelry after a long period of mold designing, chiefly to have something finished coming out of the kiln.

### Ceramic Jewelry

(Continued from Page 32)

slightly above center so the pin won't be top heavy and flop over. And you can save yourself a great deal of trouble if you always hold a pin up as it would be worn, before permanently attaching the finding, to be sure it is right side up.

A necklace must be flexible enough to curve easily around the neck and not stand out at the sides like epaulets.

One last comment. Keep the fixture well forward in your mind when designing a piece of jewelry. Wherever you can, treat the fixture so that it becomes an integrated part of the design, creating your own fixtures when possible. If you restrict your jewelry making to attaching ceramic pieces to, or dangling them from, commercial fixtures, you will be missing half the fun of jewelry-making. •

The Most Popular Kiln for  
Hobbyists and Schools

### PARAGON

Try us for your Ceramic and  
Enamel on Copper supplies.

RODER CERAMIC STUDIO  
1381 Race St. Philadelphia, Pa.

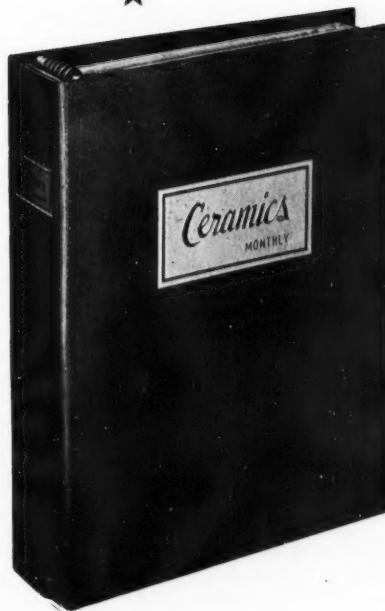
### Advertisers Index

November, 1955

American Art Clay Co.	26
B and I Mfg. Co.	29
Basch, Bee, Designs	29
Bergen Arts	11
Bergen Brush Supplies	26
Buell, C. M., Kilns	36
Campana, D. M., Art Co.	32
Capital Ceramics	32
Carmel Work Center, Inc.	26
Ceramic Enterprises	26
Ceramic Expositions, Inc.	12
Ceramic Chrome	10
Chicago Ceramics	12
Copper Shop, the	25
Cox, Florence, Ceramic Studio	34
Craftools, Inc.	2
Creek-Turn Pottery	31
Delta Brush Mfg. Corp.	7
Detroit Fabricating Corp.	11
Drakenfeld, B. F. and Co.	12
Eastern Handicraft Supply Co., Inc.	26
Edroy Products	35
Essex Ceramics Corp.	30
Hallam Studio	33
Harris, Charles, Co.	26
Harrison, the Kay, Studios	8
Hi-Temp Engineering Corp.	25
Holland Mold Shop	2
House of Ceramics	33
Houston, Charles, Mold Co.	26
Illini Ceramic Service	36
Kap-Pak Products	5
Kiln-Gard	32
Klopfenstein, H. B. & Sons	27
L and L Mfg. Co.	1
Lauer, Ruth D., Inc.	32
Lehrhaupt Ceramics	30
Martin, John, Treasures	32
Maryland China Company	32
Mason Instrument Co.	32
Master Mechanic Mfg. Co.	11
Mayco Colors, Inc.	6
Model Kilns	28
Natural Ore Glaze Co.	28
Norwest Novelty Co.	35
Old Viking Shop, the	36
Orton, Edward Jr., Ceramic Foundation	4
Paragon Industries	7
Pemco Corp.	9
Pierce Co.	28
Pillet, Nettie E.	26
Pollack Studio	28
Potter's Wheel, Inc.	32
Potter's Wheel, the	30
Re-Ward	3
Roder Ceramic Studio	36
Rovin Ceramics	4
Schmid, Ludwig, Art Ceramic Studio	34
Sculpture House	28
Seelye's Ceramic Service	27
Snead, Jane, Ceramic Studio	33
Specialized Ceramics Corp.	30
Steth-O-Glass	30
Stewart Clay Co., Inc.	4
Sylvia's China Studio	28
Taylor Ceramic Specialties	28
Tepping Studio Supply Co.	30
Thompson, Thomas C., Co.	9
Torrance Glass & Color Works	31
Touch-O-Magic	36
Trinity Ceramic Supply	28
Tru-Fyre Laboratories	C-4
Vogel, Hilda, Studio	30
Vollmers Ceramic Studio	33
Ward, S. Paul, Inc.	2
Weatherby Products	32
Wolfe, Jack D., Inc.	36
X-acto, Inc.	26

Patronize OUR Advertisers

No more searching for those missing copies



when you use the **CM LIBRARY BINDER**



*Designed especially for CERAMICS MONTHLY this  
handsome binder holds 12 issues ----- only \$3.50.*

YOU will have no problem finding last month's copy of "Ceramics Monthly" — or earlier issues you've received—if they are neatly tucked away in this handy binder. Like most CM subscribers, you will be referring to back issues for ideas and other valuable information time and time again—so keep them handy in this handsome library binder.

This durable cloth-bound binder is green in color and has "Ceramics Monthly" stamped in gold leaf on the front cover and backbone for immediate identification.

A steel blade holds each copy in place. New issues are quickly and easily inserted. Each issue will

remain neat and fresh protected by the high quality rigid cover of long-wearing material.

Get your binder now—for greater reading pleasure and convenience.

Order Now!      Price \$3.50

Order Form      Ceramics Monthly  
4175 N. High St., Columbus, Ohio

Please send me \_\_\_\_\_ binder(s).      We Pay Postage

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zn \_\_\_\_\_ State \_\_\_\_\_

I enclose \$ \_\_\_\_\_ Send remittance with order. Ohio residents add 3% Sales Tax.

*Looking for back issues of CM? See page 35 for  
list of back issues still available.*

# Tru-Fyre

## the King of Color

OFFERS YOU THE CERAMIC LINE OF

### QUALITY and DEPENDABILITY

### 3 NEW UNDERGLAZE COLORS

#### Charcoal, Shell Pink and Koko

All Beautiful—VIVID HUES—Superior Performance. For Decorating Pottery or Porcelain.

ONE TRIAL SET of Tru-Fyre Underglazes—Contains 18 1/2-oz. jars of the most popular Colors. Complete instructions included, \$3.50 each.

### 24 HI-TINT COLORS

The transparent—ONE-STROKE CERAMIC COLORS. The most Versatile medium for Decorating Pottery, Stoneware, or Porcelain.

One HI-TINT SET of 8 Beautiful Colors. You may have in this set your own selection of any 8 colors from the HI-TINT LINE. Complete instructions included.

### 6 SPECKLED UNDERGLAZES

These Colors have Specks of Harmonizing Shades evenly distributed throughout.

### 20 NEW EXOTIC GLAZES

For the most discriminating potter. CRYSTALLINES—AVENTURINES—MATTS and REDS.

### 16 NEW COLORED GLAZES

In the Nationally featured HUES for modern interior decoration.

### and TRU-FYRE'S

★ Brush-on Clear Glaze	★ Spill Base Glaze
★ Transparent Matt Glaze	★ Wonder Mender
★ Clay Stains	★ Xmas Patterns (10 Sheets 1.00)
★ Strip Ease (liquid mask)	★ Liquid Bright Gold
★ Wax Resist	★ Gold Essence

distributed by

Send 25c for new FALL Handbook and Catalog. Fully Illustrated. The "one stop" supply house for Molds, Kilns, Clays, Glazes, Tile, Tools, Trivets, Wheels, Books and Equipment.

*J. Griffith* POTTERY HOUSE

Oldest Ceramic Supply House in the Nation  
ORELAND, PA. (JUST BEYOND PHILA. TRAFFIC)